

THE MUSICAL TIMES

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MISS ASHMORE (Pianist and Accompanist)
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BOROUGH OF HACKNEY CHORAL ASSOCIATION.—There are a few VACANCIES in the CHOIR for thoroughly qualified CONTRALTI and TENORS. Rehearsals on Friday evenings, at 8. Application to be made to the Hon. Sec., Mr. H. A. Johnson, 286, Dalston Lane, E.

MAGDALEN COLLEGE, OXFORD.—There are VACANCIES in the Magdalen College Choir for two Lay Clerks. The VOICES required are ALTO and BASS (not Baritone). Stipend, £110 per annum. Preference will be given to candidates under 30 years of age. The Examination of Candidates will commence at 10 o'clock on Tuesday, Oct. 9. There are also Vacancies for two Academic Clerks. The Voices required are ALTO and TENOR. Stipend, £95 per annum. For further particulars application may be made to the Rev. T. H. T. Hopkins, Magdalen College, Oxford.

CITY CHURCH CHOIR.—There is a VACANCY for a SOPRANO VOICE in the Choir of St. Alphege, London Wall. The duties comprise two services on Sunday and a rehearsal on Thursday evening. Service, full choral. Salary, £10 per annum. Candidates must be well up in Church music and be able to read fairly at sight. Address, with testimonials or references, Organist, care of Messrs. Knight and Co., 3, Abchurch Lane, E.C.

A CLERGYMAN wishes to meet with a place in a CHOIR for a SON, with a good SOPRANO voice, where he might have some equivalent for his services and be improved. B. A., Cottisford Rectory, Brackley.

S. PAUL'S CATHEDRAL.—There will be a VACANCY in the Choir for an Assistant Vicar Choral (ALTO) on November 18. Candidates must be under 30 years of age, members of the Church of England, and communicants. Testimonials as to moral character and musical ability to be sent to the Rev. Dr. Simpson, Succentor, S. Paul's Cathedral, before October 6.

ROLLS CHAPEL, CHANCERY LANE.—ALTO, TENOR, and BASS VOICES WANTED. Voluntary choir. Choral Service. Sunday morning only. Address, Mr. F. J. Sharland, 100, Albion Road, Stoke Newington, N.

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WANTED, for St. John's, Ladbroke Grove, Notting Hill, TWO BASSES and TWO TENORS. Remuneration, £10. Two services on Sunday and a weekly practice. Apply, by letter only, R. G. F., 32, Portland Road, Notting Hill.

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SOUTHWELL MINSTER.—There is a VACANCY in this Choir for LAY CLERK, BASS. Salary, £60. Only qualified singers with powerful voices need apply. Daily services. Attendance at practice when required by the organist. Applications, stating age and inclosing testimonials as to character and musical efficiency, to be addressed to W. W. Ringrose, Esq., Mus. Bac., Oxon., Vicar's Court, Southwell, Notts.

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THE ORGANIST AND CHOIRMASTER at Alton Parish Church (communicant) desires a RE-ENGAGEMENT where there is a good opening for teaching. Highest testimonials or references. Address, Mr. T. Palmer, High Street, Alton, Hants.

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ORGANIST AND CHOIRMASTER.—A Professional Gentleman requires a RE-ENGAGEMENT as above, or to deputise. Address, H. J. Dean, 2, Blomfield Street, Finsbury, E.C.

MR. M. RUSSELL LOCHNER, late Organist and Choirmaster of St. Philip's Church, Kensington (5 years), and formerly of St. Jude's, South Kensington, is willing to take an APPOINTMENT at a Church in or near London. Address, care of Messrs. Novello, Ewer and Co., 1, Berners Street, W.

ORGANIST WANTED for Trinity Church, Melrose, N.B. Salary, £40. Apply to Rev. W. Simpson, M.A., Trinity Parsonage, Melrose, N.B.

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WANTED, an efficient ORGANIST, accustomed to train a Choir, for two small Village Churches. Salary, £50 per annum. Only a thoroughly competent person need apply. Address, the Rector, Durweston Rectory, Blandford.

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THE COLLEGE CALENDAR for 1877-78 is now ready, price 2s. 6d., and may be had of the Publishers, Messrs. Reeves and Co., 185, Fleet Street, E.C.

THE HARMONY CLASS at **TRINITY COLLEGE, LONDON**, will recommence on Monday Evening, October 8, at 7 p.m. Fee, One Guinea per term. Professor: J. GORDON SAUNDERS, Mus. B., Oxon.

THE COUNTERPOINT CLASS at **TRINITY COLLEGE, LONDON**, will recommence on Monday Evening, October 8. Fee, One Guinea per term. Professor: EDMOND SILAS.

THE COMPOSITION CLASS at **TRINITY COLLEGE, LONDON**, will recommence the second week in October. Fee, One Guinea per term. Professor: EDWIN M. LOTT. The **ORCHESTRATION CLASS** will be conducted by the same Professor.

THE PIANOFORTE COURSE at **TRINITY COLLEGE, LONDON**, will recommence the first week in October. Professor: BRADBURY TURNER, Mus. B., Cantab., Member and Associate of the Royal Academy of Music.

THE ORGAN COURSE at **TRINITY COLLEGE, LONDON**, will recommence the first week in October, under the direction of J. W. HINTON, M.A., Mus. D., and other Professors. Fee: Theory Students, One Guinea; otherwise, Two Guineas, per term.

THE HARMONY CLASS for **LADIES** at **TRINITY COLLEGE, LONDON** (in which students are specially prepared for the College Certificates to Women) will recommence early in October. Professor: HUMPHREY J. STARK, Mus. B., Oxon.

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THE MANCHESTER BRANCH of **TRINITY COLLEGE** will shortly reopen for the Winter Session, under the direction of J. KENDRICK PYNE, Organist of Manchester Cathedral, and J. MORGAN BENTLEY, Mus. B., Cantab. Class Rooms, 18, St. Ann's Street, Manchester.

TRINITY COLLEGE, LONDON.

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The first examination will take place in January next. HUMPHREY J. STARK, Mus. B., Trinity College, London, W. Hon. Registrar.

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The Regulations for Resident Students (who are subject to the same discipline as the Resident Students at the Universities) may be seen in the College Calendar for 1877-78, or may be had, with other particulars, of the Warden (at the College, Weymouth Street, London, W.), to whom all applications should be made in the first instance.

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WANTED, a SITUATION as TUNER and REPAIRER, &c. Good references. Address, C. B. A., 13, Oxford Grove, Oxford Road, Manchester.

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THE MUSICAL TIMES

AND SINGING-CLASS CIRCULAR.

OCTOBER 1, 1877.

THE GREAT COMPOSERS, SKETCHED BY
THEMSELVES.

By JOSEPH BENNETT.

No. II.—WEBER.

It is to be regretted that Herr Ludwig Nohl's collection of Weber's letters contains but a few out of the many worthy of publication which the composer of "Der Freischütz" must have written. The reasons for this are, however, not difficult to imagine. In the biography of his illustrious father, written by Baron Max von Weber, no more than sparing use is made of the voluminous correspondence available, and the insertion of which would so materially have augmented the value and importance of the work. It may be assumed therefore that the representatives of the composer feel some delicacy about giving the bulk of his letters to the world at a time when many persons are living to whom perhaps reference is made. But those which have seen the light are far from valueless. Indeed, it may be questioned whether any still unpublished are of greater interest than the series addressed to Gänsbacher. The friendship between Weber and his fellow-student was of that peculiarly sentimental sort in which the German nature is prone to indulge. Gänsbacher was the dear brother of the master's heart, and into his ear he poured all his thoughts and feelings with an unreservedness and confidence more suggestive of the bond between man and woman than between man and man. In the Gänsbacher letters therefore Weber lays himself open to us. Never thinking that his words would be printed for all to read, the composer had no inducement to be other than perfectly honest and unaffected. He showed himself to his friend as that friend knew him to be, and it is our privilege now to look on at the revelation, and to gather therefrom all the lessons of which it is capable.

The correspondence published by Herr Nohl begins in 1810, while Weber was still with his master, "Papa" Vogler, and at a time when he entered upon the most feverishly active years of his life. It is easy to divine from the earlier epistles the impressionable and somewhat desponding nature of the man. Thus, for example, he is always imagining himself the victim of specially adverse circumstances. Referring to a professional visit to Baden, he says, "I delivered Nägeli's letter to the Crown Prince of Bavaria, by whom I was graciously received; I fixed the probable date of my concert, and anxiously awaited the arrival of Berger, and the music that Archer was to send, for an orchestra was out of the question; so I was obliged to do my best with the slender means at my command. But neither music nor Berger arrived, and, to complete my annoyance, neither in Baden nor its environs could I find a piano that it was possible to play on. I was told of one in Rastadt; so I went off there, and arrived just as the owner of the instrument had left the place. Meanwhile time passed, Princess Stephanie went on a journey, the Crown Prince talked of leaving; so I became provoked and gave it up altogether. I recognised in all this my evil genius, which had too long allowed things to go on pleasantly not to play me some vile prank on this occasion." On Weber's

own showing he was persistently dogged by this evil genius; for which, indeed, he seems to have been always on the look out and always ready to make the most of having discovered signs of its existence. He was, he said to Gänsbacher, "the ball of Fate, who rolls me about the world according to her will and pleasure." But, to tell the truth, the master was very often unfortunate in these, his struggling years. Here is an instance related by himself: "I long delayed the concert I intended to give at Frankfort, waiting till the colder season set in, when at last a favourable time arrived; my acquaintances, and also the circumstance that no concert had been given there for a very long period, all seemed to promise me good receipts on the 22nd. Therefore I drove off from Darmstadt to Frankfort; but imagine my horror when the French entered the town at the same moment with myself, and confiscated all English wares and groceries in the town for their own use. The alarm and universal lamentations were so great that it was utterly useless to think of giving a concert." In the same letter Weber dwells ruefully upon another disappointment: "Princess Stephanie . . . took such a fancy to me that she proposed on the spot that I should remain at Mannheim. Every one congratulated me, and seemed delighted to keep me with them. . . . The affair was now daily spoken of, the Oberhofmeisterin of the Princess arranged the whole, and I was offered at once 1,000 florins, lodging, and firewood, and the thing was considered settled, when one day (after I had been repeatedly with the Duchess, playing and singing), the Oberhofmeisterin informed me that the Princess had spoken to her treasurer, and she regretted much that the state of her finances would not admit of engaging me at present. I was not told this till after I had been paraded about for a fortnight, having lost much precious time, and not even received a present." A third example of fortune's "cursed spite" will suffice to indicate the character of many others. Having given a successful concert at Carlsruhe, Weber went to Mannheim (December 1811), and was there "besieged" to give another. "I requested the co-operation of the musicians, which they all promised. I advertised the concert, had a capital subscription, and every prospect of first-rate receipts, when the orchestra all of a sudden changed their minds (owing to a cabal of Herr Ritter), and informed me in writing that, so long as their own concerts were going on, they had a law which prohibited their assisting strangers. I did not let the matter rest, but inserted in the papers a delicate hint that the gentlemen in question had broken their promise, which caused a great sensation. But what good did that do me? I was cheated of good profits." It may be said that awkward events like these happen to all, no matter in what sphere of life. That is true enough, but their special significance as regards Weber lay in the effect they had upon his sensitive organisation—an effect indicated by the frequency and length with which he dwells upon them. How much he felt such ordinary worries of the artist-life appears in a letter addressed to Gänsbacher from Würzburg (1811). After referring to a proposed tour, he says, "God knows how it may turn out. I am often obliged to call reason to the rescue, to prevent my becoming careless and morose; for can anything be more wretched than to run about from one stranger to another, and to play by snatches to each in turn, just to show one can do something, and, out of thirty, scarcely to light upon one who feels either sympathy or zeal in your cause?" In the light of extracts such as these it is possible to under-

stand the remarkable paper now in the Imperial Library of Vienna, purporting to be a "Reverie," though it should be called a Rhapsody, written by Weber at 11 o'clock p.m., January 18, 1811. The sensitive artist-nature does strange things sometimes, and none more strange than with the pen at those moments of extreme exaltation or depression to which it is subject. Readers of Beethoven's biography will have in mind the extravagant outburst of feeling he more than once left on record; nor can the equally extravagant entries in the existing fragment of Schubert's diary be forgotten. Weber's Reverie might well go to keep these company. It begins, "Escaped from the social circle, I take refuge in my quiet retired chamber, the solitude of which acts with soothing influence on my feelings, and at least enables me to cast aside self-imposed restraint, and to exclude the world from my inmost thoughts. Weighed down by struggling against adverse circumstances, I have attained so much apparent calmness that few under my cheerful, nay, even gay, exterior are likely to discover the grief that consumes me, oppressing and irritating both body and soul." Weber then goes on to ask whether unfavourable circumstances and conditions have alone given birth to great men. If so, his destiny, he thinks, ought to be great indeed, for "never could any poor mortal boast of circumstances more adverse and oppressive, or more unpropitious to all talent," than himself. From this general indictment against fate he goes on to particulars. From the hour of his birth the path of his life was rough and thorny. No gay frolicsome childhood for him, and no glad uncontrolled youth. Even love was denied him, for he says, "all those by whom I foolishly fancied I was beloved were only trifling with me from the most pitiful motives." So, as in Hamlet's case, man delighted him not, nor woman either. He exclaims, in fact, "I adore woman, and yet I hate and despise her." From this the poor morbid master goes on to complain that even other love was almost wholly denied him. "I never knew the tender ties of fraternal affection; my mother died early, my father cherished me but too fondly, and in spite of all the love and esteem I bear him this deprived him of my confidence, for I often felt how weak he was towards me, and love of this kind is seldom forgiven. I thought I had found friends. The familiarity of daily intercourse had linked them to me; we parted, and I—was forgotten. I threw myself into the arms of art, worshipped great artists with idolatry, and, at length, after attaining the intimacy I sought, found them, with all their god-like qualities, nearly on as low a level as myself." But even art itself was his enemy. Apostrophising it, the master exclaims, "And yet thou, my sole resource, my all, thou canst stand in hostility before me, and while I passionately embrace thee, though conscious of my nothingness, thou, even thou, canst strike me to the earth at thy feet. The overwhelming force of events—the Hercules' garment of humanity—it is ye who estrange me from my beloved art and from God. While yielding to your power I destroy myself; while I laugh I perish, and in a *bon mot* I pronounce my own death-sentence." Summing up the whole matter, he says, "Misery is the lot of man; never attaining to perfection, always discontented, at war with himself, he is yearning personified; unstable, yet ever moving on, devoid of strength, volition, or repose, the fleeting impressions on his mind vanishing as soon as made, of which even these utterances from the depths of my heart are proofs." It may be said that this jeremiad was caused by some temporary depression arising from indigestion per-

haps, or a sluggish liver, or a love "tiff." But, even so, it is a revelation of the nature of the man, and one, within its scope, almost complete to those who have eyes to see. Where there is smoke there must be fire, and the Reverie joins with a hundred other evidences of the same sort to prove the sensitiveness, the tendency to melancholy, and the readiness to be cast down which haunted Weber through life.

But it must not be supposed that Weber indulged his despondency, as Schubert did, by letting the world run by him and taking no steps to attract its attention. On the contrary, while grumbling at events like an Englishman, he never ceased his efforts to control them, some of the means adopted to that end being uncommonly astute. It is well known that he, anticipating Schumann, not only wrote music but wrote about it, and it was perfectly natural that even a casual journalist should recognise the importance of having the press on his side. Hence his letters to Gänsbacher contain frequent reference to measures having that end in view. Here are a few extracts: "If you find anything about it [*Silvana*]" in the *Morgenblatt*, pray see that an extract from it is inserted in one of your papers." "If the Vienna papers contain a notice of you, send it here at once, that the Alliance may circulate it." "Do try to get us some good correspondents in Vienna, for Weber [Gottfried] and I will probably publish a musical paper, of which you shall have the prospectus in my next letter, and you must endeavour to procure subscribers for us. Above all write regularly about every novelty, and the various concerts, operas, &c., in Vienna, that we may furnish the information in our paper. Strive to acquire some influence with any important journal in Vienna; for instance, the one that Schlegel edits. These are all positive duties." "It is in one sense disagreeable that there is no Austrian newspaper in which you can be employed, but on the other hand not so, as then our fame will come to us from other countries. Let me know at once what are the most popular and independent papers in Vienna." "I devolve on you the duty of establishing a connection with some popular paper in Vienna, which is necessary, as we have as yet obtained no influence there." "I intend to leave this to-morrow for Auran, where I mean to engage in our interests a very popular paper, *Miscellany of the Latest News*." "You will see from the accompanying newspaper the result of my concert here; I beg you will insert an extract from it in the Prague journals. A certain Herr C. R. André edits a weekly paper in Prague, the *Hesperus*—apply to him also." "The editors of newspapers now sprawl at my feet, and I hope that, in spite of my short stay here, much has been done to make me known in Austria." These extracts might be continued, but enough have been given to show that Weber was by no means deficient in keenness of perception and adroitness of action with a view to his own interests. But the most remarkable proof appears in the scheme of a Composers' Trades Union—it was styled "Harmonic Union"—of which he, Weber, was the presiding spirit. A document setting forth the object and machinery of this society still exists. Thus it begins: "The perpetual one-sided verdicts and party-feeling connected with art, the work of men bribed by publishers to praise everything they publish, and the difficulty of procuring for what is truly good (unless a great name is attached to it) distinction and a place in the world, have induced Carl Maria von Weber, Gottfried Weber, and Alexander von Dusch, to form an Harmonic Society, which, by mutual and energetic support, may act

and work for the benefit of art." What the three gentlemen really meant was no doubt the benefit of themselves, since every musician holds the interests of art to be identical with his own. Now let us see how this crusade against injustice and corruption was to be carried on. In the first place, by secret action. Rule 1 lays down that "the strictest secrecy as to the existence of the union is a duty which springs from the very nature of the case. All its good effects would be rendered null and void were it to be made known, for the public would scarcely give credit to such a union for impartiality and truth." Exactly; the wisdom of this can no more be denied than its shrewd perception of facts. The rules go on to enact that "members of the union must be composers, or men who, without being composers, combine knowledge of music with literary talent, and, by their poems and other literary works, are useful to the science of music." The brothers must be chosen with extreme caution, and the proposed initiate is not before his election to know even that such a society exists. The whole body is to work together for mutual support. Good works are to be praised, bad ones censured. Every member is expected to submit his publications to the director, who will tell off other brothers to review it. As to this, Rule 16 says, "The circulation and due praise of the works of the brothers will form an agreeable duty." But "if one of the brothers should compose something really bad, the director must tell him so candidly, and persuade him to take back his composition. If the author objects to the verdict of the director, the latter must then appeal to the judgment of two brothers; and if one of the two concurs with the director, and advises the composer to withdraw his work, and yet the latter still objects to do so, then Rule 15 is to be put in force against him." And Rule 15 decrees that it is a duty to warn the public against bad productions wherever they may be found. How far the working of this secret association satisfied its founders does not appear, but there are frequent references to it in Weber's letters; and in one place he speaks of the institution as going on swimmingly. As the members got older, however, they no doubt saw the hopelessness of the task they had set themselves. At any rate, the master, in his later epistles, is altogether silent on the subject; while we know that not long after the society was started Gottfried Weber devoted himself to law at Mayence, and treated his namesake in a decidedly non-fraternal manner. One of Carl Maria's letters contains a complaint of this: "Yearning once more to see at least one member of our triad, I hastened to Gottfried in Mayence. This was, however, the saddest moment of my journey, for I met him with all the old heartfelt love, and—he was no longer the same. I do not wish, however, to be unjust, having arrived at an unfavourable moment, when he had daily criminal cases, had just changed his quarters, &c.; and perhaps such was the origin of his no longer taking any interest except in his own affairs. He is also become rather dogmatical and dictatorial. In short, it caused me the utmost sorrow. I had so rejoiced in the thoughts of seeing him; indeed, this was the chief object of my journey. Well, all joys cannot be realised."

The extract just made directs attention to another trait in Weber's character, and one which his letters, as a whole, place in a very conspicuous light. I refer to his thorough affectionateness, and the warm sympathies, which, while they made him crave, so to speak, the love of others, compelled him to love in return with a depth and intensity out of the common.

It would be easy to bring forward here the touching quotations from Weber's letters to his wife, which are given in his biography. But while none can refuse a generous appreciation of the fondness these display, of the delight in home and family with which every sentence is instinct, it may be said that most men love a good wife. The Gänsbacher letters are, from this point of view, better testimony to the fidelity and strength of Weber's friendship. They show, indeed, a beautiful affection extending with undiminished force over years of time, and distinguished by a devotion that has in it something of romance. On one occasion he writes, "Your letter was true balsam to me, and I eagerly drank in the heartfelt love that shone forth in it. . . . Yes, dear brother, we do indeed stand alone; let us heartily clasp hands and form an enduring bond." In another place: "Your loving confidence touches me to the heart. Yes, by heaven! you are not mistaken in me, and the breast which has already withstood so many conflicts will gladly also bear the sorrows of a friend." Again he writes to his "most beloved and dear old Hans," "Scold, rage, abuse me, call me a dog, what you will, only spare one thing: do not think that I could even for a moment cease to be devoted to you with the heartfelt love of old, for that can only end with my life." The letter which begins thus ends in like manner: "O brother, I cannot realise all my delight in once more being able to have a right good talk with you. I press you warmly to my heart in thought, and stretch out a brother's hand to you from afar, until fate once more reunites you with your ever-loving and unchangeable brother." At one time Gänsbacher, who had been acting as chapel-master to some noble patron, held a commission in a Tyrolean regiment, but soon wearied of military life, and consulted Weber as to his next step. The master's faithful friendship shines in every line of his reply: "Poor fellow, so your present life no longer contents you! That I can well believe, but tell me any one thing that has not as many drawbacks. Is not an artist the most oppressed and persecuted of human beings? What do you mean to do? Earn a livelihood by your compositions, or become an artistic beast of burden and daily turn the mill-wheel of children's training and give lessons? In the former case, what with the bad payment of publishers, and your not choosing to write for them by the ell at random, you would fare badly enough; and in the latter you would be seized with the same disgust you now feel, and be more dissatisfied than ever." But, after this and more plain-speaking, all the tenderness of the man wells up and overflows: "Whatever you turn to or engage in, you well know that your faithful brother's hand and heart are equally at your service, and that to his latest breath he will stand by you and beside you." How zealously and constantly Weber worked to promote the interests of his friend by "pushing" his music there are scores of passages in the letters to show. But these I pass to note how, when the composer had settled at Dresden, he tried to find an opening for Gänsbacher also. Writing from the Saxon capital, he says, "Would that I could have the happiness of procuring for you a quiet little place in our Capelle as church composer. But so many lie in ambush for it, and the gentlemen whose names end in *ini* and *elli* know so well how to put every iron in the fire, and to take steps so long before, that my wish will probably only remain among the *pia desideria*." But it came very near being gratified. Herr Schubert, the actual church composer, fell ill, and Weber feared that his days were drawing to an end. He wrote therefore to Gäns-

bäcker, "I cannot renounce the plan, so essential to my happiness, of your living with me. If God would only grant me that joy, I should be at the height of my felicity." But the dear friend was not to be sanguine: "At a court like this innumerable people are on the watch for such a post, and they do not scruple to use any means. Go on therefore quietly with your Innsbruck affairs, and do not throw away any other chance. . . . You must always be prepared for many things and many annoyances which would never occur to the mind of a straightforward Tyrolese who has lived far from courts. But the man who steadily goes on his way animated by pure zeal will find himself respected here as elsewhere, and content. Besides in me you have a friend who knows the depth of the stream and who will be your faithful pilot." Shortly afterwards Weber exultingly wrote, "Now, thanks be to God and to my excellent chief, I have the intense joy of procuring for my King a faithful servant and admirable artist, an ornament to our artistic establishment; for you an honourable sphere of work; and for myself an attached comrade in joy and sorrow. I congratulate both you and ourselves from the depths of my heart, and rejoice unspeakably in the hope of soon embracing you." With this letter went 200 gulden to pay the expenses of Gänsbacher's journey, &c. But the union was, after all, not to take place; the Capellmeistership of St. Stephen's, Vienna, fell vacant, and Gänsbacher succeeded in obtaining the appointment, whereupon his faithful Weber wrote, "Beloved brother and colleague, in haven at last! God be praised, who in the end does all things well. My most heartfelt good wishes attend you and your beloved wife. You have everything that can contribute to the happiness of life: an existence free from care, a sphere for work; a faithful, prudent wife by your side, and loving friends; now do not fail to prize all these blessings and to enjoy them with gladness of heart. This is the greatest boon that I can wish for you and yours; for though God has bestowed so many rich bounties upon me beyond what most enjoy, I do not possess a cheerful spirit to elevate these gifts to pure earthly felicity, and therefore I best know that, without such a boon from the Almighty, you may persuade yourself by force of reason to be happy, but—the heart feels there is something wanting." With this my notice of the pure and touching friendship of Weber for Gänsbacher may well end. As to the light that it reflects upon the master not another word need be said.

Did space permit, Weber's letters might be quoted to show his modesty, conspicuously lacking as they are in self-glorification, his pious thankfulness for worldly benefits, and the earnestness with which he pursued his art. But the extracts I have made suffice to throw a flood of light upon a nature which, when properly studied, seems in marvellous accord with the music Weber's genius produced. Noting the master's keenness of sympathy, the energy of his spirit, and the romanticism of his friendship, the mingled spirituality and power of his artistic creations seem the most natural thing in the world.

DUSSEK'S PIANOFORTE SONATAS.

By EBENEZER PROUT, B.A.

(Concluded from page 424.)

THE Sonata in E flat, Op. 44 (commonly known as "Les Adieux"), is the longest of the whole series, containing four movements, and an Introduction, in E flat minor, to the first Allegro. Of the thirty-two Sonatas included in Breitkopf's edition there are

only three which contain a Minuet and Trio—the present work, the "Retour à Paris" (Op. 70), and "L'Invocation" (Op. 77). In this respect Dussek resembles Mozart, who in all his pianoforte works shows a decided preference for the three-movement over the four-movement form. It was left to Beethoven to assert the true importance of the Minuet, which he developed into the Scherzo; but it is somewhat strange that Mozart and Dussek, and it may be added Clementi also, should, comparatively speaking, neglect this form, which had been so frequently and so charmingly employed by Haydn. In the Introduction to the present Sonata we meet with the organist Dussek again, the sustained harmonies and suspensions which abound in the music being quite appropriate to the "king of instruments." The succeeding Allegro, in E flat major, $\frac{3}{4}$ time, is one of its author's best movements; both the principal subjects are of great beauty, and the developments of the middle portion are of unusual interest. The *Molto adagio e sostenuto*, in B major, has much affinity of style with the better-known slow movement of the "Retour à Paris" ("Plus Ultra"). Though very beautiful, it suffers somewhat from diffuseness—a rare fault with the composer. The Minuet, in G sharp minor, with a Trio in its enharmonic key of A flat, is so good, especially the Trio, as to increase our surprise that Dussek should have written so few movements in this form. A very graceful, though rather long, Rondo forms a worthy conclusion to this admirable Sonata, which must rank as among the very best of its author's works. It is too difficult for any but very advanced pupils, and is indeed best suited for concert purposes. It has been played once, I believe, by Madame Goddard, at the Monday Popular Concerts, and would certainly be heard there again with pleasure.

Of the three Sonatas, Op. 45, the first and second (in B flat and G major) are gems of the first water. That in B flat is especially enjoyable. It is much less difficult than the Sonatas last noticed, being well within the reach of fair amateur players. What chiefly distinguishes it is its essentially melodious character. The Allegro cantabile is worthy of its name, being nearly throughout one long song; and the Adagio patetico is also in its composer's best manner. Both, however, are surpassed by the sparkling Rondo entitled "Allegro di Ballo." Speaking from an intimate acquaintance of many years with all these Sonatas, I am inclined to call the present movement the most perfect specimen of the Rondo which Dussek has left. It is impossible on paper to give any idea of the indescribable charm, or of the irresistible "go" of the music; I can only recommend all pianists to make its acquaintance. The second Sonata, though less striking than the first, is also a work of true inspiration. It is somewhat unusual in its form, as it commences with an Introduction, almost long enough to be called a slow movement, and of too much importance in its subjects to be considered a mere Prelude. To this succeeds an Allegro, the principal theme of which is in two parts only, and written in double counterpoint. This movement is more scientific, in form and treatment, than any other in the Sonatas, the nearest approach to it in this respect being the Allegro of the Sonata, Op. 35, No. 2. In spite of the strictness of its imitations in many parts, the composer's vein of melody never seems to fail; the music is throughout as tuneful as if it made not the slightest pretension to science. The Finale of this work is a Rondo in slow time, *andantino con moto*, the subjects and treatment of which are alike fresh and original. One is so accustomed to associate the idea of a Rondo

with a rapid movement that an effect of great novelty is produced by the present piece, which is moreover totally unlike any other movement in all the Sonatas. The third Sonata, in D major, may be recommended as an excellent and brilliant teaching piece; but, though pleasing, it is not equal to the first and second numbers of this set, nor is it needful to dwell upon it.

The two Sonatas, Op. 47, may also be very briefly dismissed. They are both rather easy, and useful for pupils, but neither will rank among Dussek's finest works. Of the two, the second, in G, with a charming Rondo in $\frac{3}{4}$ time, is the better.

There are few things more unsatisfactory than the attempt to convey in words the impression produced by music. One is almost driven to use such common-places as "very graceful," "very beautiful," "characteristic of the composer," &c.; and after all the feeling remains that, by those who do not know the work described, only the most indistinct idea on the subject can be gained. I fear I have more than once laid myself open to the charge of this kind of generalisation; my apology must be that it has been my aim rather to call the attention of the readers of this journal to Dussek's beautiful but almost forgotten works than to attempt any description or analysis of them. I must ask the indulgence of my readers if I am compelled to offend in the same way again in the present article. The only way to avoid it would be to give copious extracts from the Sonatas, and to do this would require far more space than is available in these columns.

In Dussek's latest Sonatas, now to be noticed, may be observed a development of the *technique* of the piano as compared with his earlier works. The form and the melodic style are but very little, if at all changed; but the passages are frequently different from those which have been met with previously. It is not so much that they are *more* brilliant as that they are *otherwise* brilliant. In the earlier Sonatas the passages are mostly founded upon the scale or on broken chords; in those which we are now approaching will be found new and bolder dispositions of the arpeggios, which frequently embrace a tenth, and a much freer use of passing notes and appoggiaturas. When this change took place cannot be said with certainty. If, as is probable, the opus-numbers of Dussek's works correspond with the order of their production, a considerable interval must have elapsed between the Sonatas last noticed (Op. 47) and the "Élégie harmonique sur la mort du prince Louis-Ferdinand" (Op. 61), which is the next in order—how long it is difficult to tell, for none of the musical dictionaries give any dates for Dussek's compositions, and it is only indirectly that a few can be approximately fixed. For example, it is known that Prince Louis-Ferdinand was killed at the battle of Saalfeld in October 1806, and we cannot therefore be far wrong in assigning the "Elegy" to the end of that year or the beginning of the next. Again, Fétis tells us that Dussek returned to Paris in 1808; we may therefore safely infer from its title that the Sonata "La Retour à Paris" was composed about that time.

To return, however, to the "Élégie harmonique" (Op. 61). The Sonata opens with a long Introduction, *lento patetico*, which is not only very beautiful, but interesting from the employment of what, though in strict time, are really passages of recitative for the piano. The style of this Introduction is alternately plaintive and declamatory, and the modulations are of remarkable boldness. A curious and suggestive direction is given at the beginning of the piece, "senza ornamenti." From the composer's thinking such a

caution necessary, one is led to infer that it was the habit of performers to embellish the music as they thought fit. It is traditionally known that Mozart did not play his own music as it is written, but introduced such ornaments as suggested themselves to him at the moment. Was this the custom of the time, and, if so, may it not be an explanation of the discrepancy of different editions, referred to in my first article in speaking of Dussek's Op. 39? To the Introduction of this work succeeds a *Tempo agitato non presto*, the two chief themes of which are in the strongest possible contrast. The first is full of passion and restlessness, the second very sustained and stately; it is as though there were a sudden lull in the storm of grief. It is, however, of but short duration; a new figure, even more agitated than the first, appears, and a very beautiful and pathetic melody in C sharp minor leads to the close of the first part. The second half of the movement, which is by no means regular in its form, is constructed almost entirely of material previously heard. To this Allegro succeeds a *Finale, tempo vivace e con fuoco quasi presto*, the present being the last example of the two-movement Sonata which will be met with. This *Finale* is remarkable as a probably unique instance of a figure of syncopation carried incessantly through a movement of eight pages. Now in the treble and then in the bass, this constant displacement of the accent pursues us till within five bars of the end; but so great is the variety, both of melody and harmony, that no feeling of monotony is produced. A charming episode in the major relieves the agitated character of the music somewhat, though even here the persistence of the syncopation gives no absolute repose. It is difficult to see why, as the key of the *Finale* is F sharp minor, Dussek should have written this episode in G flat (instead of F sharp) major, unless it was to avoid double-sharps; and this hardly seems a sufficient explanation, as they are found in abundance in other parts of the movement. Though not one of the most popular in style, the present Sonata must undoubtedly be reckoned among its composer's best works.

The next Sonata in the volume (in D major) bears in Breitkopf's edition the simple opus-number, "Op. 69." It is more accurately, Op. 69, No. 3. In this set of three Sonatas Dussek has, rather singularly, grouped together two works for piano and violin and one for piano solo. The first of the set is the Sonata in B flat, so well known to amateurs from its frequent performance at the Monday Popular Concerts; with the second, in G major, I am unacquainted; the third, in D, is indisputably one of its author's most charming compositions. Dussek must have been in one of his happiest veins when he wrote the work; nowhere throughout the whole series do we find a more lovely flow of melody or more graceful passage-writing than in the first Allegro. The second subject and its continuations are especially beautiful. The developments of the "free fantasia" are unimportant, and mostly founded upon one single figure taken from the first page of the work. The slow movement of this work (*larghetto espressivo*) is short and unpretending; it is in fact a simple little Romance, in which everything depends upon the player, and which requires a singing and sympathetic touch to bring out its beauties. The *Finale*, "à la chasse" is an exceedingly brilliant movement, which will be most appropriately characterised as "jo.y." No other word will so exactly express its effect. It is extremely melodious, and full of the most delightful passages for the player. There is not one of Dussek's Sonatas which is more thoroughly enjoyable than this, which, while important enough for concert

use (I believe Mr. Charles Hallé played it some years since at one of his Recitals), is at the same time not too difficult for fairly advanced pupils. I have often taught it myself, and have always found it an especial favourite.

"Le Retour à Paris," in A flat, Op. 70 (usually called in this country "Plus Ultra") is so well known to musicians here that, as this paper has already far exceeded its intended limits, I shall pass very hastily over it. To this Sonata more than to any other, unless it be "L'Invocation," apply the remarks made above as to the technical development observable in Dussek's later works. Many of the passages are quite in Hummel's style, while one (page 6, first line, B. and H. edition) is remarkably like Weber. Next to Op. 44, this Sonata is the longest of all its composer's; its beauties are so well known that it is needless to enlarge further upon them.

Far otherwise is it with the next work, the Sonata in E flat, Op. 75, which is one of the most unjustly neglected of the whole series. Though decidedly less difficult, it is hardly less brilliant than "Le Retour à Paris," and in the charm of its melodies it is almost more beautiful. The passage-writing in the first Allegro is very new and elegant; the slow movement has some slight resemblance in character to the author's well-known Andante "La Consolation," to which, however, it is superior; and the final Rondo is one of the most perfect that Dussek has left us. Madame Goddard introduced this beautiful work once at the Monday Popular Concerts; it is much to be regretted that hardly any one seems to think it worth while to imitate her example.

The Sonata "L'Invocation," in F minor, Op. 77, appears to have been Dussek's last work; at all events no "Op. 78" exists. It is a worthy companion to the two last noticed. I have been unable to meet with any explanation of the title; can any of my readers supply the information? The first Allegro of this Sonata is distinguished by the dignified grace of its melodies, and by the brilliance of its passage-writing, in which it approaches very near to Op. 70. The second movement is a Minuet and Trio, of which the former is written in canon throughout. It is marked "canone alla seconda," but, though indicated "seconda grave," it is not really in the second below, as might be inferred, but in the *seventh* below, which of course is the inversion of the second. Towards the close we find the actual canon in the second above. The use of this form was a favourite with Clementi, in whose Sonatas many specimens are to be found; Dussek's canon seems to flow more naturally, and to have less pedantic stiffness about it than is frequently the case in those of his great contemporary. The Trio of this movement is in charming contrast with the Minuet; here science is abandoned and melody resumes her sway. The following Adagio non troppo ma solenne, in D flat, is one of our composer's most beautiful slow movements; and the final Rondo is in no way inferior to the rest of the work.

At the end of the series of Sonatas is printed one called "La Chasse." It is not really a Sonata, but only an Allegro in $\frac{2}{4}$ time, preceded by seven bars of introduction. It is very pretty, but in no way great, nor does it require more than a word of mention for the sake of completeness.

It is the fashion with some musicians of the present day to depreciate Dussek, and to speak of his music as old-fashioned and dull. To a very limited extent the truth of the former epithet may be admitted as regards some of his works. Many of the passages which he invented have been so frequently used and imitated since that they no longer possess the charm

of absolute novelty; but in his best works even the passage-writing cannot at this day be called antiquated. And as to the charge of dulness, I am almost inclined to call it an outrage upon common sense. Trivial at times, nay, even commonplace, Dussek may be; but he certainly is never dull. If ever a man possessed an unfailing fountain of melody, that man was Dussek. Even in his least important and interesting Sonatas, the *tune* flows on continually, sometimes in a jog-trot sort of way, it is true, but it never stops. We never feel, as we do sometimes with Clementi, that the man has got to the end of his ideas, and is forced to eke out invention with science. It is probable that those who speak disparagingly of Dussek have so accustomed their musical palates to the highly spiced viands of Liszt and the school of "higher development" as to have lost their taste for simple and natural food. It is not risking much to predict that the best of Dussek's Sonatas will live as long as those of Mozart, with which in melodic charm they are quite on a par, while technically they are even more advanced. I trust that this article may do something towards calling the attention of musicians and of teachers to the writing of one who, though not a star of the first magnitude in the musical heavens, was nevertheless a man of real genius, and, within the comparatively limited range of pianoforte music to which he almost exclusively confined his attention, a true "tone-poet."

A SKETCH OF THE HISTORY OF MUSIC-PRINTING, FROM THE FIFTEENTH TO THE NINETEENTH CENTURY

BY FRIEDRICH CHRYSANDER.

(Continued from page 378.)

SECOND PERIOD (continued).

BEFORE we advance further, the final words in the previous number, pages 377 and 378, require an explanation. The result of type-printing during the nearly 400 years of its existence, which is described there, is expressed far too briefly to be safe against all misunderstanding, or to be an accurate statement of the present usage of all countries. The words, "Of late years type-printing has been given up again, even for publications which have a large sale," and "it is now almost entirely confined to theoretical, historical, and instruction books on music," strictly describe only what is usual on the Continent. The obligation of an historical description is to pay especial attention to those countries which at the present time give the tone, and to regard their practice as that which is most sure of having a future before it. It should, indeed, have been added to the above words that music is still brought out by means of typography in a quantity perhaps greater than that issued from the combined presses of the engravers and lithographers. England and the United States, the dominions of the Anglo-Saxon tongue, are the countries where the leading musical firms bring out the majority of their publications by type-printing. A gentleman who is practically engaged in the business, and who brings great knowledge and interest to bear on everything connected with music-printing, declares his opinion that type-printing will be found the more suited to vocal music—the combination of music and speech—and engraving the best for instrumental. Although this view harmonises with what I remarked on page 377 on "the same system," which would come to be employed in printing letters of the alphabet and musical notes, still I think there is no need to draw so

sharp a line in order to separate the two chief domains of music-printing. Indeed, on considering the question more closely, we find that these different methods of printing are employed quite peacefully side by side on the same field, that of vocal music. All new compositions which come out as independent *opera* of their author are *engraved*, whatever they may be, whether full scores or vocal scores, part-songs or single songs. The value of the single copy, from which the publisher has to determine the price, and the uncertainty of the sale of large quantities, recommend this course. But where the chief attention is given to the circulation of works whose copyright is extinct, and whose popularity will secure them a large sale, type-printing is the easiest and safest method. Countries which have only a scanty productiveness of new compositions of their own to set against what they reprint from foreign composers or old masters, yet have the widest possible field for the sale of their publications—like the United States—must naturally use typography by preference. In musical productiveness England of course stands on a very different level from the United States, yet here also the powers of production and of reproduction are at the present time by no means evenly balanced; the scale which favours type-printing being the heavier, musical typography finds a very advantageous field. Moreover, it is employed here with good reason, because England has for a considerable period surpassed all other countries in the refinement of taste shown in her style of letterpress, and is thereby enabled to give solidity and elegance of style to works of musical typography also. It is very different on the Continent, especially in Germany. Although type-printing is executed beautifully there, yet even cheap editions, which are undertaken solely with the view of an immense sale, are now produced by engraving and lithography rather than by typography, which in my opinion would be much better.

The discussion of these questions involves the chief points on the entire domain of music-printing, and I shall therefore recur to it at the end of this sketch. I now proceed to Tablature-printing.

THIRD PERIOD: TABLATURE.

It cannot be said that the ordinary conception of a labyrinth is that of a very clearly and simply planned erection, although it may appear so to those who have once found the clue to it, and they may be surprised to hear others complaining of difficulties, obscurity, and confusion. The case is similar with an ancient, and now quite obsolete, mode of notation and printing, the adherents of which in their day were so enamoured of it as the best possible system that the ultimate abandonment of it in the most influential musical circles turned them almost into misanthropes.

The word Tablature comes from the Latin *tabula*, "table," and had its origin in the circles of the organ and lute players of the fifteenth century. It is not found in any lexicon of Mediæval Latinity, not even in Tinctor's "*Diffinitorium*" (*i.e.* definition of musical terms), printed at Naples in 1495. The player of keyed or stringed instruments of many tones compressed his compositions into the form of this kind of table, on a single page of paper or parchment, so that in playing he could survey all the parts at a glance. Externally therefore "tablature" signifies "table-notation." The real importance of the tablature lies in the possibility which it gives of delineating all compositions for instruments of many tones with the greatest brevity and clearness.

Recent writers on this subject usually assert that the tablature of those days was identical with what we now call "score," but this is incorrect. *Intavolatura* (the Italian word for "tablature") is, as late as the seventeenth century, clearly distinguished from *partitura* (score). Pieces of music were *intavolati*, when all the harmonic parts were crowded together on a single system of generally more than five lines, or on a small complication of lines, letters, and numbers, or of letters, numbers, and notes without lines; they were *spartiti* when the several parts were assigned to a corresponding number of lines, as has always been the case in *scores*.

The significance which the ancient tablature possessed in the history of musical art will be readily comprehended from this description. In the position of the notation of musical works at the end of the fifteenth century it was impossible, without great trouble and expenditure of space, to put on paper simple harmonic phrases by means of the ordinary notation. Those signs of notes were devised for the artistic contrapuntal music, in which each voice or part took its independent course; but in their then imperfect form were quite insufficient for players on the organ, lute, theorbo, and cembalo. The nature of these instruments demands a free and not strictly contrapuntal style of music; and accordingly the performance on them must be free—improvised as it were—and the notation is limited to short and general indications. These instruments have always been, and still are, the proper field for free improvisation, or for the "voluntary," as the old English term expressively names it. To provide the most fitting notation in the earliest age for the above mentioned keyed and stringed instruments of many tones was the object of the tablature; and it preserves therefore the organ, lute, and clavier music of the time. It must then be obvious that Tablature cannot be synonymous with score. It appears further that there are three kinds of tablature: for the organ, the lute, and the clavier. I shall treat the subject in these three divisions.

The specific mark and peculiarity of tablature is that it is a mixture of possible means of designating notes. It employs letters, numbers, some features of the ordinary musical notation, and other arbitrary signs as well. Letters have generally the precedence, and form the foundation, and numbers are the next in importance. But there are also tablatures without letters, in which the numbers occupy the first place. The ordinary musical notes always serve merely to help out the deficiencies of the other signs. This is the thread of Ariadne in the labyrinth which we see before us.

1. Organ-Tablature.

This is also called the German; and should properly be styled the Alphabetical Tablature. The Germans were distinguished from all other nations at the end of the Middle Ages by employing letters for the designation of musical notes. They thus acquired a musical alphabet for the notation of organ compositions, which greatly facilitated the practice of that instrument. But this was not the only advantage they gained. The alphabetical notation, far from being concocted from letters arbitrarily selected, was based on a musical foundation, on the most distinct figure known to music, the octave. It consequently employed only the seven letters already used by Guido of Arezzo, A B C D E F G, together with the intermediate tones, and by the application of these to the entire gamut formed a simple, short, and distinct system, which is undoubtedly more perfect than the

the six strings of the lute; there were therefore six lines, not five. In these lines the tones were inserted, but neither by letters, as was the practice of the German lutenists, nor by musical notes, but by the numbers 0, 1, 2, 3, 4, 5; so that they were denoted very similarly to the present mode of fingering pianoforte music in England ($\times 1, 2, 3, 4$). In pieces for the voice with a lute accompaniment, which Petrucci first printed in the work "Tenori e contrabassi intabulati col sopran in canto" in 1509, the voice-

part was printed in five lines, as in Schlick, and the accompaniment put beneath it in six, which must certainly be pronounced a complicated and heterogeneous mode of writing.

As a short but significant example of this tablature I select that which Kiesewetter gave in No. 9 of the *Allgemeine Musikalische Zeitung* for 1831; it is taken from a book on dancing, printed at Venice in 1581: "Il Ballarino di M. Fabrizio Caroso da Sermoneta."

The image displays two examples of lute tablature and their modern musical translations. The top example shows a six-line lute staff with numbers (0-5) indicating fret positions. Below it is a 'Translation' in modern musical notation with a treble and bass clef. The bottom example shows another lute tablature with numbers, and below it is its translation in modern notation, labeled '(sic)'.

(c) The Mixed Tablature was a system of writing for the lute formed out of the two preceding ones by a combination of the best elements of both. The Italian six lines were retained, but not the numbers; and the places of the strings on which the player had to put the finger of his left hand were indicated by letters, according to the German system. This system of lute-writing was used in the Netherlands and in France, where books were printed in it as early as 1540. The Germans wavered in their adoption of it till 1600, first employing it occasionally, and subsequently returning to the system without lines in their largest collections; but after 1600 they wrote lute-music like their neighbours, with letters on six lines. The Italians, on the other hand, continued to hold to their numbers and avoid the letters. This practice was fundamentally the same, as the numbers had no musical meaning, but were quite arbitrary, and might have had any other signs that could be agreed upon—such as those of the zodiac or the pharmacopœia—substituted for them.

The lute-books were printed in all the ways that came into use in the course of time. Virdung's music of 1511 was engraved on wood, though that style had even then come into disrepute. All else, commencing from Petrucci's earliest book in 1507, was printed with movable types. Towards the middle of the seventeenth century copperplate engraving was introduced, and employed in printing music for the lute until about 1760, after which it disappears with the instrument itself. The draw-

backs to this "best of instruments" were the changes and the complication of its mechanism and the uncertainty of its tone; for, as a writer about the year 1720 says, if a lute lived to be eighty years old, forty years of his life must have been spent in tuning.

However, the time when the instrument and music printed for it went out of existence has no interest to us. The historical importance of the lute- and organ-tablatures belongs to the sixteenth century, which must be regarded as the proper period of that species of notation.

3. Italian Tablature (Figured Bass).

Figured Bass is also a species of tablature, and is called *Italian* because it first came in use in Italy. Inasmuch as its object is the insertion of harmonious chords, it must be regarded as a substitute for the organ-tablature. The practice of indicating the chords by numbers above the bass appears to have arisen not earlier than the last quarter of the sixteenth century. These numbers are found in the printed editions of the earliest operas and similar works, commencing with the year 1590. They soon became common in all countries, especially in pieces for many voices, which the organist or clavecinist had to accompany in harmony from a single bass-part with appended numbers, instead of the now abandoned tablature.

By this means they evaded the difficulty of printing music in several parts on one staff, which indeed they were unable to do with the means then at their

disposal. The employment of the numbers has been retained down to the present day, and will be kept in permanence in musical art, the sole relic of the most peculiar and remarkable mode of notation for harmonic music called *Tablature*.

This is the single point of view from which this subject concerns us in this connection. It has, however, great importance of a different kind in its bearing on music; and should this article not have tired the patience of my readers, I should be glad to claim their attention once more to a fuller exposition of the further significance of the figured bass, especially as its value has long been far too little recognised, to the injury of the art.

(Article 4 on *Copperplate Engraving* will appear in the next number.)

SENSATIONAL PARAGRAPHS.

BY HENRY C. LUNN.

WE recollect once hearing a story of an editor who, whenever he was at a loss for news, inserted a paragraph in his journal respecting some artist upon whom public attention was for the time concentrated, announcing that he or she was about to retire from the profession, and in the following number decisively contradicted it; so that it became generally imagined that he possessed exclusive information upon the subject, although in truth he knew no more about it than any of his readers. It is scarcely fair, certainly, that those who come prominently before the public should be subjected to the effect of the circulation of such reports; but, as with Royal personages, we fear that the glass houses in which they reside can never be sufficiently protected from the gaze of idlers; and it is perhaps, therefore, the penalty they must necessarily pay for their popularity. It has often been said that when a person wishes for a minute knowledge of what is passing in his own home he calls upon his friends, most of whom he finds have later information upon his domestic arrangements than he has himself; and on the same principle we imagine that those who have attained a prominent public position must be in the habit of consulting the daily newspapers to find whom they are about to marry; if already married, whether happiness has blessed their union; and whether it is or is not their intention to abandon the exercise of an art which they have for so many years adorned. On referring to old musical periodicals now in our possession, we find little, if any, of these personal matters debated; and are led therefore to believe that the recent establishment of journals, an especial feature in which is the discussion of those private petty scandals with which we should think but few people could feel interested, has led to the adoption of a similar principle when speaking of those public persons whose movements must necessarily have an important bearing upon the progress of art. Inundated as we are with these professedly truth-telling and semi-comic sheets of news—many paragraphs in which, strangely enough, we see copied into the daily and weekly newspapers—it behoves us to be additionally cautious as to what we receive in evidence. Rumours, of course, there have always been as to the actions of the public's favourites; but when we read, as we have lately done, statements most confidently made which have not the slightest foundation, it should be a lesson to us for the future not to credit announcements which are unendorsed by some recognised authority.

Coming at once to facts, in confirmation of our remarks, we will not dwell long upon the many paragraphs which have appeared from time to time re-

specting incidents in the private lives of eminent artists. How, for example, the marriage of a celebrated vocalist was announced, and even the church mentioned at which the ceremony took place, although it is now generally believed that she is still single. How it was stated that dissensions had arisen between two persons who are well known to be about the happiest married couple in the artistic world. Neither shall we do more than allude to the personal attacks which have recently been made upon men fulfilling to the best of their abilities positions of trust and responsibility, because all these matters are best answered—if answered at all—by the persons assailed. But in the reports we are about to call attention to, the public interest is awakened, for both have reference to the future of two of our greatest singers, and both are untrue.

When *Mdlle. Titiens*, after undergoing an operation, was lying in an enfeebled state at *Worthing*, it was stated (with all the authority of an advertisement, although in a paragraph) that on a certain evening she would sing at *Her Majesty's Theatre*, and that a few days afterwards she would appear at her *Benefit Concert* at the *Royal Albert Hall*. Now we care not to inquire with whom this announcement originated; but can most positively affirm that those who knew anything of the *prima donna's* state at that time must have been perfectly aware that, whatever might be hoped in the future, her singing on the days mentioned was an utter impossibility; and we can only wonder therefore that so wide a circulation should have been given to such a statement.

But the next is a still more glaring instance of paragraph-making; for in this we are told that, by a voluntary act of one of our favourite vocalists, the operatic world is to lose her services for ever. *Madame Patti*, a "well-informed" correspondent asserts, as exclusive news, is about to quit the scenes of her many triumphs, and to become henceforth a nun. "Tired of the world," he adds, warming with his theme, "wearied of the worry and turmoil of mundane strife, and wishing for the peace and tranquillity of complete withdrawal from public life, she has retired to the Convent of the Sacred Heart, with the object of preparing herself to take the veil." Nothing like being circumstantial when you are desirous of impressing people with the truth of your information—a fact happily illustrated by *Sheridan* in the "School for Scandal," where *Crabtree*, in describing a duel which never took place, says that a ball from *Sir Peter Teazle's* pistol "struck against a little bronze *Shakespeare* that stood over the fireplace, grazed out of the window at a right angle, and wounded the postman, who was just coming to the door with a double letter from *Northamptonshire*"—and so the author of the paragraph to which we allude takes care to tell us that *Madame Patti* on her way to *Brittany*, from *Ilfracombe*, where she was stopping, "stayed one night in *Paris*," and then departed to her future home, "accompanied by a member of her household." It is needless to say that this affecting piece of intelligence, which was duly transferred into many newspapers, caused the utmost consternation with those who had so long regarded the performances of this artist as amongst the most powerful attractions of the London season. Strange to say, however, a very short time elapsed before we were informed that *Madame Patti* had contracted to "sing in sixty representations of opera in Europe before the end of next month," and that she will appear at *Manchester* on the 12th and at *Liverpool* on the 17th inst. It may perhaps be said that some gossip had given a colour of truth to this report; but if it had been alluded to

merely as "gossip," although we might deplore the practice of repeating such idle and improbable statements, the matter would scarcely have been worthy of serious attention. When, however, we are told that such an event has actually come to pass, and the minutest particulars are related respecting the manner in which it took place, we cannot but believe that much harm is done to journalism; for even were an ample apology inserted in the paper which first gave currency to the paragraph, the confidence of the reader is shaken, and "newspaper statements" become looked upon with a suspicion fatal to that honourable character which it should be the desire of a conscientious editor to acquire and steadily maintain.

There can be no question that "sensational paragraphs," like "sensational dramas," are an unfailing sign of the decay of that healthy tone which should rule the art of which they are the growth; and those who frantically applaud the scenes especially constructed to satisfy their craving for excitement at a theatre are precisely those who delight in reading the stimulating scraps of personal news so plentifully scattered through much of our periodical literature.

THAT our American cousins freely exercise the right of appropriating the brain-work of the *literati* of the mother-country, sometimes without even a verbal acknowledgment, much less the cost of sending an *honorarium* across the Atlantic, is too well known to be repeated. But we suppose authors whose works are thus reproduced in America console themselves for the want of any pecuniary result by considering that, after all, it is not everybody who can write something worth stealing. If a man slips his light fingers into your pocket in the street, it may be taken for granted that he thinks you look sufficiently respectable to have in your possession a silk handkerchief or a purse. This is a gratifying thought if he fails to take either purse or handkerchief, but not quite so pleasant if both disappear. By the present law of copyright, American publishers are unquestionably entitled to issue works of English authors, and therefore we do not blame them for doing so. But there is no excuse for altering them when they reach their hands. Complaints as to this treatment often crop up in the English press, and now we are about to add one more to the list. Sir John Goss, as all our readers know, has set to beautiful music that exquisitely worded prayer from the Office of the Visitation of the Sick: "O Saviour of the world, who by Thy cross and precious blood hast redeemed us, save us and hear us, we humbly beseech Thee, O Lord." It is not surprising that these words are held dear by all of us; we know, and many of us deeply feel, that they may be of infinite value to each individually when lying on a sick-bed, worn down by suffering which no earthly physician can alleviate. What will be said to the following version, printed and published by *Peters* of New York? We will give the heading first: "O Saviour, guide us still. Full anthem; words by H. Miller; music by Sir John Goss."

O Saviour, guide us still,
Thy love each bosom fill,
Who by Thy cross and precious blood hast redeemed us.
Keep us for ever,
Guide each endeavour,
Save us and help us! O Saviour, hear our call.
O Saviour, be Thou our stay
And hope each day,
While we wander on.
Save us and take us,
And never forsake us,
We humbly beseech Thee, O Lord.

More unrhythmical doggerl than this cannot well be

conceived, and the composer deserves much commiseration for having one of his most elegant and impressive anthems presented to the public of the United States with such a dead weight of rubbish attached.

It is a general impression with those most competent to judge that but very little progress can be made by pianoforte pupils who do not commence in early life; and it is also believed that many years of laborious and earnest practice are positively necessary in order to attain anything like proficiency on the instrument. A perusal of the following advertisement, which recently appeared in a morning newspaper, will dissipate these old-world notions: "PIANO SIMPLIFIED. Old or young soon made brilliant players. Best, 5s. lesson (week's study); 3s. if taken at certain hours in London, or within twelve miles. Schools attended. Brilliant pianist; patient, experienced master. Write only, Professor ———." There are two or three points in this announcement which give it a distinctive character scarcely perhaps to be expected from the conventional heading, "Piano simplified." In the first place the promise that old or young can soon be made brilliant players seems to want some explanation, for we should assuredly be inclined to ask what meaning the advertiser attaches to the word "old." Can elderly ladies or gentlemen, for example, whose time hangs heavily upon their hands become at once "brilliant players," so that they may solace their declining years by performing the works of the greatest masters? Then what can "Best, 5s. lesson (week's study)" signify? Are we to believe that a week's work and a payment of 5s. are all that will be required; or as many weeks and as many five shillings as the teacher may find necessary? In any case we should advise intending students on this system not to think of the expense, but to pay five shillings at once and have the "best." The only thing that disappoints us in the advertisement is the intimation that we must "write only;" for we should have been much disposed to see and talk with a "Professor" who, irrespective of age, can create a race of brilliant pianists at so small an expenditure of time and money.

SEEING an announcement in a newspaper of volumes especially designed for seaside reading, recalled an observation made to us by the director of a band at a watering-place during the present summer. "You see, sir," he said, "people who leave town for a short time don't care about hearing too good music whilst they are away. Classical works and fresh air don't agree." No doubt this remark was founded on a long experience; and certainly, judging from the class of novels in the hands of idlers on the beach, "holiday music" is no worse than "holiday literature." But if the music played on our seaside promenades must thus be adapted to the requirements of the occasion, should not the same idea be carried out when preparing family musical portfolios for out-of-town performance in the drawing-room? It is true that compositions that would most thoroughly "agree with the fresh air" (as the bandmaster hinted that it should do) exist around us; but it seems strange that we should not be saved the trouble of searching for it. "The Moonlight Sail," "A Stroll on the Green," "The Bathing Polka," with coloured illustrated title-pages, would, we are certain, attract all those persons who purchase books adapted for the lazy time of the year; and there can be no doubt that, on the mer-

cantile maxima that the constant supply of an article always increases the demand for it, a very complete library of such works might soon be formed. The only obstacle that we foresee is the excessive difficulty of appealing to the varied taste of purchasers. Certainly it might be imagined, on a cursory view of the subject, that it would be sufficient to write cheerful, light pieces, which should tax neither mind nor fingers, and give them pretty titles; but if the "Colorado Beetle," which we see advertised amongst the "Books for the Country," be really intended for summer reading in the green fields, who can decide what kind of music can be coupled with such literature?

As we are constantly called upon to determine the merits or demerits of musical compositions, we should like to understand what is the exact difference between a "Valse," a "Valse de Salon," and a "Valse-Caprice." To us they appear so precisely alike that, were these descriptive titles to be accidentally misplaced by the engraver, no injustice would, we think, be done to the composers. We at first thought that a "Valse" might be intended to dance to; a "Valse de Salon" to play in a drawing-room where light music reigned supreme; and a "Valse-Caprice" to rank amongst the showy pieces of more pretension. But when we found the first by no means well adapted for dancing, the second exceedingly danceable, but without a particle of brilliancy, and the third utterly destitute of either of these qualities, and without the faintest shadow of proof that its composer had given way to "caprice," we became completely baffled. We could of course extend our enquiries further, and ask of those who use these terms what makes one piece a "Melodie," another a "Morceau," and another a "Bluette;" but we have little doubt that we should receive the same answer that was once given to us by a composer who, after endeavouring to expound the meaning of an Italian word he had used in his piece, at length confessed that he knew himself, but could not explain it to others. For want of an artistic reason, then, we fear that we must accept the commercial one, that good old familiar words are not as attractive to purchasers as new ones. Let us cite, for example, a case within our own experience. At a shop we daily pass, the proprietor tried the usual method of "selling" goods, without attracting purchasers enough to support the establishment; he has now adopted the plan of "selling off," and for several years has, to our knowledge, secured an excellent trade.

ONE of the signs of the spread of choral music amongst the people in this country is the abolition of the C, and the substitution of the G, clef, in all the cheap editions of standard works. But little sympathy was felt for its loss when used to denote the soprano or alto voice; but the tenor clef lingered for some time, and has not disappeared without many sighs of regret. Indeed it may be said that even now its ghost haunts us, for although the treble clef is almost invariably employed for the third part in the vocal quartet, the direction, "Tenor an octave lower," shows the singer that the pitch of the sounds represented on the paper is not the true one. There may be perhaps a certain clumsiness in this method; but we are at a loss to understand the superiority of an invention, the description of which comes to us from Italy. In this the proposed sign represents the tenor clef interwoven with that of the treble; so that as

each, according to all preconceived notions, equally rules the staff, it would be impossible to tell what are really the names of the notes without a key to the mystery. This appears to us going backwards instead of forwards. If the only object is to show that, although written for a treble, the part is to be sung by a tenor, surely this is gained by the notice at the commencement, "Tenor an octave lower;" but to use a clef which is to have no effect upon the names of the notes, combined with one which pitches them an octave higher than they are to be sung, is certainly an extraordinary method of simplifying the matter. At all events the singer has now only one falsehood to contend with, but on the new system he would assuredly have two.

THE GLOUCESTER MUSICAL FESTIVAL.

(FROM OUR SPECIAL CORRESPONDENT.)

THE Three Choir Festivals have long had two kinds of opponents, the first pertinaciously asserting that religious works, into which the greatest composers have put their highest thoughts, are unsuited for performance in all their integrity within a sacred edifice, and the second that the presentation of musical compositions on a grand scale is now a matter of such frequent occurrence that there can be no more reason why Gloucester, Worcester, and Hereford should hold in turn an annual Festival than any other three cities in the kingdom. Now, the first-named party of dissenters has been tolerably well answered by the energetic protest against the Dean and Chapter of Worcester's Festival in 1875—which, although supplanting the usual meeting, and propped up financially, was acknowledged to be a failure—by the unexampled success of the Hereford Festival in the following year, and now by the fact that at the Gloucester Festival just concluded the Bishop of the Diocese, who has hitherto absented himself from these meetings, preached the Festival sermon. Those who rank themselves amongst the second class we have mentioned cannot be too often told that they reason from totally wrong premises; for were these Festivals merely continued because they have existed for so many years, we candidly admit that they would scarcely be entitled to support. But those who have heard the effect of the standard sacred works when given in the grand old Cathedrals of these cities, need not be told that the Three Choir Festivals have an attraction which can be equalled by no other musical gatherings. We know that there are statistical critics who would fain make us believe that musical results are in proportion to the number of executants, and that consequently an orchestra with a thousand performers must be exactly twice as effective as one with five hundred. With such unimpressible calculators, however, art has nothing whatever to do; for, wherever its true mission is amply fulfilled, those who unconsciously yield to its influence care not to enquire by what means the effect has been attained. We claim to have had some little experience of sacred performances in secular buildings, and most unreservedly affirm that at no one of these have we witnessed such an intense feeling of devotion, so perfect an appreciation of the sublime colouring of the sacred text, or such a total abandonment of all distracting influences during the progress of a work as at a Three Choir Festival, even when the Cathedral was so crowded that every available seat both in the nave and aisles was occupied.

On the first morning of the Gloucester Festival (the 4th ult.) the early service in the Cathedral was attended by the Mayors and Corporations of Gloucester, Worcester, and Hereford, who marched from the Town Hall in procession, and presented a sufficiently imposing appearance to convince any doubters on the subject that they at least were resolved to support the time-honoured Three Choir Festivals. The service music was Croft in A, and the Anthem Sir F. A. Gore Ouseley's "O sing unto God," the members of the three choirs lending their aid, and the only accompaniment being the organ, at which Mr. S. G. Hayward,

Deputy Organist of the Cathedral, presided. That the sermon, which, as we have said, was preached by the Bishop of Gloucester, contained no warm eulogium upon the Festival in its present form could not create surprise, for the Bishop's opinion was well known to all; and the sincerity of his convictions might reasonably have been doubted had he become a convert to the popular side since the former meeting in Gloucester. But he pleaded earnestly and eloquently for the Charity, and, in a true Christian spirit, placed aside his personal views on the matter, so that the weight of his influence might not be withheld when the widows and orphans of those who had devoted their lives to the service of the Church were crying for aid. Upon the vast congregation this appeal had perhaps a more powerful effect than if a preacher whose sympathies were wholly with the Festival had in the most glowing terms upheld their claim to public support against all innovators.

The appearance of the Cathedral at the commencement of the performance of "Elijah," the work selected for the first morning, could not but recall some melancholy associations, for since the last Gloucester Festival Dr. Wesley—a sound and true musician in the highest sense of the word, who, as Cathedral Organist, then stood at the Conductor's desk—and Mr. Townshend Smith, the Organist at Hereford—whose unwearying exertions, both in the musical and business arrangements of these meetings for so many years, can never be forgotten—had been removed by death; and when the Dead March in Saul, which was played between the parts of the Oratorio as a mark of respect for the deceased, pealed through the building, and the vast assembly rose, the solemn stillness which prevailed was felt by all as the highest homage that could be paid to the memory of those who had so worthily and conscientiously laboured in the cause of charity and art. The absence of Mdlle. Titens, too, could not but be deeply felt at a meeting where her exceptional talents had been so often displayed, especially as it was universally known how severe was the illness which had so long separated her from her admirers. A general impression seemed to prevail that the services of Mdlle. Albani had been secured to sing the solos assigned in the original programmes to Mdlle. Titens, but this could hardly have been the case, the portions of the sacred works which were to have been taken by Mdlle. Titens having been divided between Madame Sophie Löwe and Miss Adela Vernon. The engagement of Mdlle. Albani (whose name appeared coupled with that of Mdlle. Titens in the early list of vocalists) was, however, of the utmost importance, for her singing of "Hear ye, Israel," in the second part of the Oratorio, and indeed of all the following soprano music, produced a marked impression upon the audience. Although it must be admitted that Miss Adela Vernon was overweighted in the *Widow's* scene with *Elijah*, she sang well, and threw an intelligence into the delivery of her impassioned phrases which insured the sympathy of her hearers. Every indulgence should be shown to one so talented, but we cannot think it judicious, at so early a stage in her career, to aim at music which requires the highest vocal and dramatic qualities for its due rendering. Madame Sophie Löwe—also a *débutante* at these Festivals, but an experienced singer—gave with much expression the small portion of music assigned to her; and Miss Bertha Griffiths showed a marked improvement since her appearance at the last Gloucester Festival, her rendering of "Woe unto them" being especially worthy of praise. Madame Patey was in excellent voice, and sang "O rest in the Lord" with true religious fervour. The tenor parts, divided between Mr. W. H. Cummings and Mr. E. Lloyd, were highly effective, and the music of the Prophet, if somewhat tamely delivered by Mr. Santley, was at least rendered with that ease and fluency which proved his perfect command over every passage. On the whole, the performance of the choruses was exceptionally good, thanks in a great measure to the steady conducting of the new Organist of the Cathedral, Mr. C. Harford Lloyd. If in two or three of the pieces we missed a certain amount of delicacy absolutely necessary for the perfect realisation of many of Mendelssohn's choral effects, they were almost compensated for by the manner

in which the broad, dramatic portions of the work were rendered; especially the Baal Choruses, which went with commendable precision, and the marvellous climax to the first part, "Thanks be to God."

Bach's St. Matthew Passion-music, with which the second morning's performance opened, has now taken a sufficiently permanent stand in public estimation to render comment upon its excessive beauties superfluous; but that its effect in a Cathedral is immeasurably beyond that which can be created, even by the most perfect rendering, in a secular building cannot be doubted by any sympathetic listener. That it was selected a second time for the Festival here, the first presentation of the work having been in 1871, under the conductorship of the late Dr. Wesley, speaks well for the taste of a Gloucester audience; and if we may judge from the earnest manner in which every number was listened to and appreciated, it may be inferred that it will be a welcome item in the programmes of future Festivals. The general rendering of the choruses was highly satisfactory, the conducting of Mr. Lloyd again showing both knowledge and judgment: indeed we have seldom heard some of the choral pieces given with finer effect, the choir, as well as the Conductor, evidently throwing a heart into their work which could not fail to produce the best results. Unfortunately, however, it happened that the "luncheon chorus" this morning was the sublime one which terminates the work, "In tears of grief," so that the shuffling of those who considered the piece as a voluntary to sing them out of the Cathedral to meet their friends somewhat interfered with the enjoyment of the few who desired to enjoy one of the finest of Bach's choral movements. Were the Stewards, instead of occasionally setting an example of this custom themselves, gently to hush down those who attempted to rise, there can be no question that we should not have to repeat remarks which we shall consider it our duty to make until the evil is totally abolished. Whilst acknowledging the necessity of omitting certain portions of the Passion-music, we cannot believe that much discretion was exercised in the task of excision on this occasion, for, not to dwell upon the fact of one-half only of the soprano Solo, "Break and die," being given, many whole pieces were cut out, which not only deprived the audience of hearing some of the best music, but actually destroyed the continuity of the text. This was especially observable in the Recitatives, where the narration is carried on, and which, if at all shortened, should be very delicately handled. Madame Patey, in the Air, "Have mercy upon me" (the violin obbligato finely played by M. Sainton), showed that devotional feeling which renders her unapproachable in Oratorio music; and Madame Löwe, especially in the Recitative, "Although mine eyes," and Air, "Jesus, Saviour," materially advanced the favourable impression she had already created. Miss Bertha Griffiths, too, was thoroughly efficient in the expressive Solo, "By my weeping;" Mr. Lloyd fully sustained the reputation he has acquired as an exponent of the difficult tenor music of this work; Mr. Santley gave the words of the Saviour with due reverential feeling, and Mr. Maybrick did good service in the remaining bass recitatives. Mr. S. G. Hayward presided at the piano-forte, and accompanied the recitatives requiring such aid, the organ part being played by Mr. Done.

Beethoven's "Mount of Olives"—transformed into "Engedi; or, David in the Wilderness" to suit the English taste—formed the second portion of the morning's performance. It seems strange indeed that on the same day two works should be selected for representation, in the first of which the actual words of the Saviour are devoutly listened to, whilst the subject of the second must be turned round from the New to the Old Testament before it can be fitted for performance. As the Passion-music has been more recently introduced into this country, let us hope that we are becoming more tolerant than our forefathers were in these matters. Certainly, with respect to the "Mount of Olives," the dramatic power in this—the only attempt ever made by Beethoven in the Oratorio form—is evidenced throughout; but the want of sublimity in the treatment of the subject somewhat favours the notion that the incident taken by Dr. Hudson (the author of the words which have

been so long used)—that of David pursued by the soldiers of Saul—is more in consonance with the music than the original text. That this should be accepted as a reason for altering the idea which so great an artist attempted to embody can scarcely be admitted, for an author should stand or fall by his works as he wrote them; and when we consider that Beethoven's failures are infinitely better than many other composers' successes, we can well afford to receive the "Mount of Olives" as one of the finest contributions to musical, if not to sacred, art. The execution of the work, both by principals and chorus, was excellent. Mdlle. Albani sang splendidly the fine Air, "O praise Him all ye nations," Mr. Cummings gave all the tenor solos—as indeed he always does—with genuine artistic feeling, and Mr. Maybrick was thoroughly satisfactory in the bass music. The overwhelming "Hallelujah Chorus" formed a glorious and fitting termination to the morning's performance.

We were somewhat surprised to see so thin an attendance in the evening at the Cathedral, the lighting of which by numberless jets of gas was in itself an attraction. Certainly the performance announced would scarcely present a powerful appeal to musicians, for, although "St. Paul" and the "Creation" in their entirety can always be heard with pleasure, the fragmentary effect of listening to the first part of each is by no means an agreeable sensation. We presume, however, that such a programme was not decided upon without due deliberation; and certainly—although the execution of the choral portion of the two works was occasionally open to criticism—the general performance was in the highest degree satisfactory. Miss Adela Vernon in "Jerusalem," Madame Patey in "But the Lord is mindful," and Messrs. Lloyd and Santley in the tenor and bass music of "St. Paul" were thoroughly successful; and in the "Creation" Mdlle. Albani created a very decided effect by her rendering of "With verdure clad"—although two lengthened shakes, where no warrant for such liberty is indicated, somewhat shook the steadiness of the orchestral accompaniment. Mr. Cummings gave an excellent rendering of "Now vanish," and (some portions of the trying Solo, "Rolling with foaming billows," excepted) Mr. Maybrick was satisfactory in the bass part.

On the third morning of the Festival the programme commenced with Dr. Sullivan's Overture, "In Memoriam"—certainly the best orchestral piece he has yet given us—which was excellently played. Then came a Kyrie eleison, by Mr. B. Luard-Selby, for soli, chorus, and orchestra, the principal parts of which were sustained by Miss Adela Vernon, Miss Bertha Griffiths, Mr. Cummings, and Mr. Maybrick. In this work we failed to discover any originality of thought, but the writing throughout shows that its composer is an accomplished musician, and can combine voices and orchestra with skill and judgment. Brahms's "German Requiem," the third composition in the programme, was listened to with the most earnest attention, not only on account of its intrinsic merits, but because it was heard amidst surroundings which gave it additional solemnity. The greatest admirers of the composer can, we think, scarcely deny that there are very many passages in this Requiem which are laboured and diffuse; but these are more than compensated for by whole movements, the pathos of which seems to come from the heart. It may be conceded that the almost uniform sombreness of the text renders the subject almost impossible to be successfully grasped save by the highest order of genius; but an artist can but be judged by results, and the true position of Brahms's "Requiem" therefore will depend not upon the rash and enthusiastic judgment of the present, but by the calm and silent verdict of the future. The performance of the work was uniformly good, all the choruses being sung not only with the utmost precision, but with an attention to every shade of expression which evidenced the excellent manner in which the rehearsals had been conducted. The principal parts were assigned to Madame Löwe and Mr. Santley, both of whom sang as if they were thoroughly impressed with the religious fervour of the music. After a very fine rendering of Gounod's expressive song, "There is a green hill," by Madame Patey, Dr. S. S. Wesley's noble Anthem, "The Wilderness," was given. Perhaps no work

could have been selected better calculated to show the gifted composer's broad and massive style than this Anthem, which has long held a high place amongst the contributions of modern writers for the service of the Church. The masterly construction of the more elaborate movements may well be studied by those who in their efforts to be original are too often merely eccentric. The orchestral parts, although we believe written by the Doctor himself, scarcely seem to be as much in sympathy with the work as the organ accompaniment, which we see by a footnote is to be had in its original form, "with the pedal obbligato." The choral portions of the Anthem were given with excellent effect, and the solos were sung by Miss Adela Vernon, Madame Löwe, Miss Bertha Griffiths, Madame Patey, Messrs. Cummings, E. Lloyd, and Santley with marked success. The second part of the morning's performance was devoted to Mendelssohn's "Hymn of Praise," the instrumental movements in which were admirably played. Madame Löwe was hardly so successful in the soprano solo portions of this work as in some of her previous performances, nor did Miss Adela Vernon quite satisfy us in the Duet, "I waited for the Lord" (with Madame Löwe); but Mr. E. Lloyd sang the tenor music admirably (creating a genuine effect in the eloquent Recitative, "Watchman, will the night soon pass?"), and the choruses were excellent throughout.

At the last morning's performance Handel's "Messiah," as usual, filled the Cathedral in every part. The decisive success of Mdlle. Albani in the florid Solo, "Rejoice greatly," and the pathetic Air, "I know that my Redeemer liveth," fully satisfied us of her ability to sustain the highest position as an Oratorio singer. Madame Löwe, too, sang extremely well; and Madame Patey, Miss B. Griffiths, Messrs. Cummings, E. Lloyd, Santley, and Maybrick were thoroughly efficient in all the music allotted them. The choruses were given with a freshness and decision which surprised all who remembered what hard work the members of the choir had been subjected to during the week; and in "The trumpet shall sound" (sung by Mr. Santley) Mr. T. Harper gave an absolutely perfect rendering of the trumpet obbligato.

The two secular concerts in the Shire Hall, which took place on the first and third evenings of the Festival, contained the usual appeals to popular taste, but with two or three notable exceptions. At the first concert we had a particularly unsatisfactory first part, containing "selections" from Schumann's Cantata, "Paradise and the Peri," the solo parts of which were sustained by Madame Löwe, Miss B. Griffiths, Mr. Cummings, and Mr. Maybrick. The extreme beauty of some of the numbers which were given would no doubt have made themselves felt even by a somewhat anti-Schumannite audience, but unfortunately the music had not been properly prepared, the whole performance seemed unhinged, and the effect was tame and spiritless. A fine rendering of Mendelssohn's Violin Concerto, by M. Sainton, and an excellent performance of Beethoven's Symphony in C minor (the latter admirably conducted by Mr. Harford Lloyd), however, fully compensated musicians for any previous shortcomings; and a string of vocal pieces perfectly satisfied those who merely came to "hear the great singers." A Concert Overture, by Mr. Montague Smith (conducted by the composer), which ended the first part of the programme, was well played and warmly received. Of this composition it would appear unjust to write disparagingly as far as mere workmanship is concerned; but we cannot believe that "workmanship" in music is what is really demanded. When nothing especially favourable can be urged for a work, and the critic desires to be kind, it is commonly said that it is well "put together;" but in truth we do not so much want to know whether a composition is well put together, as whether the materials are worth putting together. In the specimen Mr. Smith has given us we cannot say that the latter requisite is fulfilled; but it is evident that he has a good knowledge of the resources of the orchestra, and, especially in the opening Andante, shows a power of combining instruments effectively. At the second concert the Hall was filled to overflowing. Of Gade's highly dramatic Cantata, "The Crusaders," which formed the

first part, we spoke at length on its production at the Birmingham Festival last year. We cannot say that its presentation at Gloucester revealed its many beauties with much success. No doubt the sympathies of the choristers were with the works performed in the Cathedral; and—although the solos were ably sustained by Madame Löwe, Messrs. E. Lloyd and Santley—the Cantata did not make the impression it should have done. The Festival Overture in B flat, composed for the occasion by Mr. C. V. Stanford, who conducted it, requires a more intimate acquaintance than can be gained on a single hearing before any correct estimate can be formed of its merits. That it is the production of an accomplished artist cannot be doubted; and we are inclined to accept the applause with which it was received as rather an indication of a desire to hear it on future occasions than as a direct verdict on its worth. In the second part of the concert the charming rendering of Weber's Concertstück, by Miss Agnes Zimmermann was an especial feature; and we must also record the triumphant success of Mdlle. Albani, in the Scena from "Lucia di Lammermoor," and the introduction of an interesting Air by Handel, "La Bella Pastorella," which was excellently sung by Mr. Cummings from a manuscript in the composer's handwriting.

The special evening free service in the Cathedral which terminated the Festival was, as might be expected, inconveniently crowded; but the music—including Dr. S. S. Wesley's arrangement of the "Old Hundredth," Purcell's Anthem, "O sing unto the Lord," Gadsby's "Magnificat" and "Nunc dimittis," in C, and Handel's "Hallelujah Chorus"—amply repaid those even who were compelled to stand, for the principal solos were given by Messrs. Cummings and Santley, and the full orchestra and choir were employed.

In the course of our notice we have incidentally mentioned the excellent manner in which the new organist, Mr. Harford Lloyd, conducted several important works; but our testimony to his general efficiency during an arduous week, both in the Cathedral and Shire Hall, we have left, as one of the most pleasurable duties, to the end. We know nothing as to the amount of experience Mr. Lloyd may have had in conducting before he accepted his present office; but have no hesitation in affirming that not only his skill in conveying to the executants an accurate knowledge of the *tempi* of the several pieces, but his evident intimate acquaintance with the scores, and the intelligence he evinced in the endeavour to realise every point indicated by the composer merit the warmest eulogium. That he was occasionally not thoroughly understood, and that we may take exception to the time in which he took some of the movements, must not be recorded in disparagement of his efforts; for he was always in earnest, ever keenly alive to the slightest error, and, whilst exercising a uniform courtesy of manner, kept so thoroughly his control of band and choir that even those who might occasionally dispute his judgment could not but acknowledge his power.

In taking our leave of the 154th meeting of the Three Choirs, we heartily congratulate those who have had the management of the undertaking upon the glorious financial result, for it is announced that the collections at the doors of the Cathedral were £882 2s. 11½d., which, with the subscriptions of the Stewards, will make the sum to be handed over to the Charity £1,767, an amount far higher than any realised since the establishment of these Festivals. To the Stewards, whose exertions in the cause have been unwearied, much of this success is no doubt due; and we cannot close our notice without a personal acknowledgment of their general courtesy, and also of the kindly care and attention freely accorded by Mr. F. W. Waller, the Secretary, to all who applied to him for information or advice.

LEEDS MUSICAL FESTIVAL.

(FROM OUR SPECIAL CORRESPONDENT.)

NOTHING in the history of any English Musical Festival is more remarkable than the sudden rush to the front of that established by Leeds in 1874. Looking back at the abortive effort made in 1858, and having regard to the im-

portance and resources of their town, the managers made up their minds that nothing should be left undone to secure success, or to achieve a result worthy of Leeds. How they were rewarded in 1874 the MUSICAL TIMES of that date fully sets out. But the question whether 1874 would not die like 1858, and leave no heirs, remained for 1877 to resolve. That question we have just seen settled, and now are justified in looking upon the Leeds Festival as a permanent institution, commended to the sympathy of everybody by magnificent success.

That the great musical solemnity which began on the 19th and ended on the 22nd ult. received general support from the people amid whom it took place is amply proved by a glance at the list of patrons and guarantors. The Queen headed the former, and after Majesty came Majesty's representative, in the person of the Lord-Lieutenant of the West Riding, followed by a long array of aristocratic names; which in turn were followed by a little army of gentlemen who had bound themselves to make good monetary loss, in the improbable event of its occurring. All this was pleasant to see, for without co-operation of such a sort nothing can be done. Turning to the artistic *personnel* of the Festival, equal cause for satisfaction arose. Sir Michael Costa again occupied the post of Conductor; and the leading vocalists were Mdlle. Albani, Madame Edith Wynne, Mrs. Osgood, and Madame Sinico, sopranos; Madame Patey, Mrs. Mudie-Bolingbroke, and Mdlle. Redeker, contraltos; Mr. E. Lloyd and Mr. W. Shakespeare, tenors; Mr. Santley, Mr. Cecil Tovey, and Signor Foli, basses. If not of the fullest possible strength, this company may be set down as adequate to the requirements of the case, a fact the more noteworthy because, with the exception of Madame Sinico and Mdlle. Redeker, all are of the English-speaking race, and, adding Mrs. Osgood to exceptions, all born subjects of the Queen. Emphatically, therefore, the Leeds Festival was an English Festival, and that the more because every foreign singer engaged might have been absent with no serious loss to the musical result. The band consisted of 103 performers, and included 78 strings; viz. 20 first violins, with M. Sainston at their head; 18 second violins; 14 violas; 13 violoncellos, and 13 double basses. As most of the players were men of mark in their vocation, and owners of good instruments, it may be imagined what grandeur of tone they produced. Indeed the effect of the fiddles in broad *cantabile* passages was a constant theme of admiring remark. I may add here that Dr. Spark, by virtue of his office, presided at Messrs. Gray and Davison's fine organ, and that Mr. James Broughton conducted the unaccompanied part-songs, which were a pleasant feature in the miscellaneous programmes. The chorus was made up of 79 sopranos, 41 contraltos, 41 altos, 65 tenors, and 67 basses; in all, 293 voices, of which Leeds contributed 154, the remainder coming from Bradford, Huddersfield, Armley, Wakefield, Dewsbury, Harrogate, and other adjacent places. I should not omit to mention that of the 293 West Riding singers, 42 were amateurs who worked without fee or reward, and paid out of their own pockets all attendant expenses. Than the foregoing no more need be said as to the musical resources of the Festival. Gathered together "regardless of expense," they were such as could hardly fail to command success.

Now as to the programme. In the first place, the "Messiah" was omitted, for the simple reason that its performance in 1874 did not pay. But let no one suppose that Yorkshire amateurs are indifferent to Handel's work, the fact being that they hear it too often to care for it greatly at Festival time. So, instead of by the "Messiah," the Saxon master was represented by "Solomon;" and none regretted the change, while not a few were delighted to have an opportunity of improving their acquaintance with an undeservedly neglected masterpiece. Will the precedent thus boldly set be followed elsewhere? And does it mark the coming of a time when no portion of our Festival programmes will remain in stereotype? Let us hope so, for the good of art. But if the "Messiah" was discarded, its close companion, "Elijah," remained; and with it were placed Mozart's "Requiem," Beethoven's "Mount

of Olives," Bach's "Magnificat," and the Handelian Oratorio already named. These represented, in a manner beyond reproach, the recognised treasures of sacred art. But there was also a candidate for admission into the "glorious company"—an Oratorio on the subject of Joseph, written for the Festival by Professor G. A. Macfarren; this, indeed, formed the chief novelty of the occasion. The secular programme, though of inferior interest, by no means wanted attractive power. It comprised a new Cantata, "The Fire-King," by Mr. Walter Austin, a young gentleman of whom the world had not previously heard, but who had the good-fortune to be born in Leeds. It comprised also Mendelssohn's "Walpurgis Nacht," Beethoven's Symphony in F (No. 8), Raff's Symphony in G Minor (No. 4), the Overtures to "Tannhäuser," "Merry Wives of Windsor," "Der Freischütz," "Fra Diavolo," "Semiramide," "Wood-Nymphs," and "Jessonda," together with a large number of such vocal pieces as usually go to make up a miscellaneous programme on Festival occasions. Taking the scheme as a whole, the task of the fault-finders is not easy. It will be seen by-and-by that the Committee made one glaring mistake, but otherwise they exercised a sound judgment that deserves recognition and applause.

I arrive now at the performances, and shall take them in the order of days, premising that both the Monday and Tuesday of the Festival week were occupied in rehearsal. Sir Michael Costa is reported to have said when entering upon this part of his task, "Now, gentlemen, we will give no chance to the press-men. We will rehearse everything." Excellent, Sir Michael! As one of the "press-men," I congratulate you on a wholesome dread of that body, whose influence over you, if you will only let it, must necessarily work for good.

WEDNESDAY.

The Festival began well. We had fine weather, the hall was crowded, and everybody seemed in excellent spirits. The principal singers and Sir Michael Costa were loudly applauded as they took their seats, and the magnificent *ensemble* of "God save the Queen" (Costa's arrangement) gave a foretaste of what proved to be superlative excellence. So, with cheerfulness and satisfaction, the work of the meeting was entered upon. "Elijah" constituted the opening programme, and few present, I venture to say, had ever heard Mendelssohn's Oratorio more perfectly rendered. It was not so much that the band played faultlessly, because to excellence in that department we are accustomed; nor was it that the principal singers discharged their task in a manner with which we are all familiar. It was first, and chiefly, that the chorus proved to be the best in the kingdom, if not the first in the world. I had heard a Leeds chorus before, and was prepared for a unique display of rich and powerful tone, energy, and precision. But I did not anticipate that the qualities which astonished every visitor in 1874 would be supplemented by a rare measure of refinement and delicacy. This was so, however. The voices that overwhelmed us in "Thanks be to God" sang with beautiful quietude and grace in "He watching over Israel;" never faulty in intonation, never losing a perfect balance of parts, and never omitting careful attention to niceties of expression. "Elijah" had not proceeded far before we were all assured that the chorus would constitute the wonder of the Festival. The conviction was justified. A wonder it became, and a wonder it remained. The solos in Mendelssohn's Oratorio were taken by Madame Wynne and Mdlle Albani, who divided the soprano music in the order of mention; by Mrs. Mudie-Bolingbroke and Madame Patey, who shared that for contralto; and by Mr. E. Lloyd and Mr. Santley, who had no one to relieve them. I need not take up time and space by telling how artists so well known (with one exception) did work so familiar. Enough that the most critical had reason for satisfaction. With regard to Mrs. Mudie-Bolingbroke—a lady who will be remembered as the Miss Bolingbroke of the Royal Academy of Music—it will suffice to state that the qualities of her excellent voice met with due approval, and that allowance was made for the over-anxiety natural to a first appearance on

such an important stage. How the performance of "Elijah" was received may be imagined. It gave unqualified pleasure even to those familiar with exceptionally fine renderings of the work at Birmingham, and it satisfied those who were jealous for the musical honour of Leeds that the artistic success of the Festival was assured.

The leading feature of the evening concert was Mr. Austin's "Fire-King." About this Cantata some expectations were naturally entertained; for, though it was known that the composer had local influence, the Committee were credited with the exercise of discretion in choosing his work, and believed to have cause for expressing, as they did, a confident "hope" that their judgment would be ratified by a public verdict. If anybody inquired, "Who is Mr. Austin?" the reply was, "Something in the Civil Service." So far information regarding the composer could not be considered satisfactory. There is no reason, however, why an able composer may not come out of the Civil Service. It was as a Civil Servant that Mr. Frederic Clay laid the foundation of his repute in Operetta; and Mr. Austin, some of us thought, possibly represented the outcome of productive force going on accumulating ever since Mr. Clay was liberated from the control of his "department." I regret that all anticipations of good, as regards the "Fire-King," were disappointed. Its composer's Leeds birth or local influence must have warped the "judgment" of which the Committee spoke, and it is now evident that Mr. Austin does not represent the musical talent of the Civil Service. On the latter point, however, I need not be condoling, as there are, no doubt, plenty of other aspirants in Whitehall and Pall Mall. But it was a pity that the Festival managers should so stultify themselves and throw discredit upon an institution otherwise directed with consummate skill. For what came of their course? They lost a splendid opportunity to perform some work of acknowledged eminence; they wasted nearly one-seventh of the Festival time; they stamped very indifferent music with their high approval; and they showed that the Festival is open to the influence of personal as distinct from artistic considerations. These are formidable statements, but who will deny them? Will the Committee do so? Will they say that, having tested the "Fire-King," they formed a careful and honest opinion that it was worthy of production? Hardly, since to do this would be to proclaim their own incompetence for the discharge of those functions which are the highest of all within their prerogative. My own opinion as to the "Fire-King" need not be stated in precise words. It will stand out clearly enough if I decline to devote time and space to a consideration of the work. Not that the music is particularly offensive. Choral societies, with small means and corresponding abilities, might do worse than turn to it as to that which would be likely to suit their condition of taste and training. But a work able to pass muster in a village schoolroom is not necessarily acceptable at a great Festival; and the Leeds mistake was in omitting to recognise so obvious a fact. Both Mr. Austin and his "Fire-King" were thus placed in a false position; taken out of their proper sphere, and made almost as ludicrous as Bottom among the fairies. I decline to perpetuate the error by, in this Festival notice, giving the "Fire-King" Festival criticism. Should the Cantata ever come before me in the modest manner that befits it, it might assert a right to attention; but in the splendid garb with which Leeds clothed it the critic's duty is merely to treat the affair as a case of false pretence to honours he, for one, cannot bestow. Let it be said, however, as a matter of history, that the book of the Cantata is the work of Miss Maud Hargreaves, who took for it, with some modifications, the plot of Sir Walter Scott's ballad bearing the same name. The verses are, we believe, the lady's own, and, though lacking rhythmical variety, are smoothly written and by no means wanting in suggestiveness. Mr. Austin's music had every advantage in performance. The soloists, Mrs. Osgood, Mr. Lloyd, Madame Patey, and Signor Foli, sang as though they were really pleased with their task, while the band and chorus laboured conscientiously at what they must have known to be unproductive work. Mr. Thomas Wingham, formerly, I

believe, the instructor of Mr. Austin, conducted with great care; but nothing could save the Cantata from swift and irretrievable condemnation, nor anything avert from the Committee, who were most to blame, a heavy reproach.

The miscellaneous section of the programme included the Overtures to "Tannhäuser" and the "Merry Wives of Windsor"—one played indifferently, the other very well—and a group of vocal pieces, prominent among which were Leslie's Part-Song, "My love is fair," Beethoven's Trio, "Tremate" (sung by Madame Wynne, Mr. Shakespeare, and Signor Foli), and the Prayer from "Tannhäuser" (rendered with her usual fervour and beauty of voice by Mdlle. Albani).

THURSDAY.

For reasons doubtless well considered, but not calling for discussion here, the second morning concert was given up to "varieties," Oratorio being reserved till the evening. Again a large audience attended, and all passed off well. The first part was entirely miscellaneous, beginning with a fine performance of the "Freischütz" Overture, after which came five vocal pieces sung respectively by Mdlle. Redeker, Mr. Lloyd, the choir, Mrs. Mudie-Bolingbroke, and Mdlle. Albani and Mr. Santley; the soprano and baritone having entrusted to their safe and experienced hands the Duet for Senta and the Dutchman in "Der Fliegende Holländer." The part-song was Morley's "My bonny lass," splendidly sung and received with loud applause. After the vocal selections Dr. Spark introduced a Concertstück written by him to display some of the merits of the instrument at which he has so long presided. This end the piece answered in a very satisfactory manner, though, perhaps, many present would have been better pleased had the doctor performed some really representative composition of the class. So good an opportunity of introducing a grand work by means of such an instrument ought not to have been lost. Gounod's "Nazareth" having been sung by Mr. Santley and chorus, Beethoven's Eighth Symphony, capitally played, brought the first part to an end. The second part began with the Overture to "Fra Diavolo," in strange juxtaposition with which—because next following—was "Angels ever bright and fair," wherein Mdlle. Albani made, as usual, a display of her tendency towards over-strained expression. The song occupied but a few seconds less than five minutes, a fact sufficiently conclusive as to the manner of its rendering. A Duet from Smart's "Jacob," "Tell me, O fairest," combined the voices of Madame Wynne and Mr. Lloyd; the lady, together with Mdlle. Albani and Mdlle. Redeker, being also heard in the well-known Trio from Balfe's "Falstaff," as was Signor Foli in Meyerbeer's fine song, "The Monk." Last came, to end the concert in a manner worthy of a Festival occasion, Mendelssohn's "Walpurgis Nacht." From this great things were expected. The band and chorus were looked for to produce effects transcending even those of "Elijah," and to realise Mendelssohn's highest ideal. This, I may safely say, was done to the satisfaction of the most exigent. The choir went at their work heart and soul, fortified by a consciousness of knowing the music thoroughly, and of being both well led and well supported. Who among those present will soon forget the result? will soon lose the impression made by the wild rout of "Come with torches," the dramatic suggestiveness of "Disperse, disperse" and "Help, my comrades," or the stately grandeur of "Unclouded now"? All these numbers, familiar though they be, seemed to derive a deeper meaning from the magnificence of their interpretation. Veterans present, who imagined that they had exhausted the "Walpurgis Nacht" as a bee drains the flower of honey, found out their mistake and were thankful; while those to whom the music was comparatively strange must have had a revelation of surprising power. But the performance generally was excellent. Mdlle. Redeker, Mr. Lloyd, and Mr. Santley gave the solos in irreproachable style, and the orchestra played both Overture and accompaniments as though fully aware that the chorus could only be rivalled by straining every nerve. The reception of Mendelssohn's work, and of the efforts of those engaged in it, was most enthusiastic. But no

other result was possible; a man who could stolidly listen to such music must be as insensible as a mile-stone.

With the evening came the time for Handel to have a triumphant innings. Deprived of his "Messiah," the old master took his revenge in "Solomon," and swayed the audience with his customary resistless might. And it was an audience worth swaying. The repute of the substituted Oratorio would in any case have drawn a crowd, but Yorkshire amateurs and Yorkshire choristers are pre-eminently Handelian. They find in the breadth and manliness of the giant's work that which suits them, and while the one class can hear with intelligence the other can interpret with a power unknown elsewhere. No better choice could have been made than of "Solomon," an Oratorio that combines the grandest choruses with airs full of interest and charm. The story, it is true, may not be of the loftiest conceivable order, nor its manner of telling present much to excite commendation. But *pace*, Richard Wagner! in any such work the composer's art overrides that of the poet, and the sublimity of music can blind us to the poverty of verse. This was emphatically the case with "Solomon," which, from first to last, enchained attention, and often so excited the audience that the rule against applause, though printed legibly in the books, was no more visible than was the signal of recall at Copenhagen when Nelson put the glass to his blind eye. The version adopted at Leeds, being that used in Exeter Hall, included Costa's "additional accompaniments." There can be no doubt whatever that the "cuts" in this version are judicious, but I cannot say as much for all Sir M. Costa's orchestration. Sir Michael is not reverent, like Franz. As well as filling in details, he sometimes meddles with the structural outline, and this is unpardonable. None among the audience, however, were disposed then and there to cast these reflections in the Conductor's teeth. It was enough to enjoy the music—to admire the stately grandeur of "From the censer" and "Shake the dome," the beauty of "May no rash intruder," and the vivid power of the Choruses devoted to the Passions. All these were sung to perfection, the "Nightingale" especially showing the choir at its best. Not less good in their way were the solos, as rendered by Madame Wynne, Mrs. Osgood, Madame Patey, Mr. Shakespeare, and Signor Foli. Each of these artists had a chance of making more or less effect; Madame Wynne in "Can I see my infant gored," which she sang with great pathos; Mrs. Osgood in "Thy sentence, great King;" Madame Patey in "What though I trace;" Mr. Shakespeare in "See the tall palm;" and Signor Foli in the one bass Air, "Praise ye the Lord." But it should specially be said, with regard to Madame Patey, that her delivery of Solomon's music was a notable effort, distinguished by many of the greatest qualities that go to make a vocal artist. Here, too, an emphatic word is due to Sir Michael Costa, who held his forces firmly in hand and directed their efforts with characteristic decision. Altogether the performance was a memorable event in Festival history.

FRIDAY.

The morning concert of this day was devoted to Dr. Macfarren's new Oratorio "Joseph," and, naturally, a large audience assembled, made up in no small measure of professors and amateurs who had travelled to Leeds expressly for an event of so much interest. I shall not be expected in a notice like this to furnish an exhaustive discussion of the work. That task might better be undertaken apart from any other, and with all the resources at disposal which time, space, music-type, and calm consideration can give. In a general review of four days' work, and when under the influence of an exciting performance—when, moreover, the character and design of the new music can have been but imperfectly studied—the rational course is to give but an outline of facts and a record of impressions, leaving the latter subject to amendment by after knowledge. This is the course I propose now to adopt, and first as regards the libretto of the Oratorio, for which Dr. Monk of York, he who compiled the books of "St. John the Baptist" and the "Resurrection," is responsible. Dr.

FOUR-PART SONG.

Arranged by THOMAS OLIPHANT.

JOHN BENNET, A.D. 1614.

London: NOVELLO, EWER AND Co., 1, Berners Street (W.), and 89 & 91, Queen Street (E.C.)

Andantino.

TREBLE. *p* My Mis-tress is as

ALTO. *p* My Mis-tress is as

TENOR (Sve. lower). *p* My Mis-tress is as

BASS. *p* My Mis-tress is as

PIANO.* *f* *dim.* *p*

♩ = 120.

cres.

fair as fine, With milk-white hands and gol-den hair; Her eyes the ra-diant

cres.

fair as fine, With milk-white hands and gol-den hair; Her eyes the ra-diant

cres.

fair as fine, With milk-white hands and gol-den hair; Her eyes the ra-diant

cres.

fair as fine, With milk-white hands and gol-den hair; Her eyes the

cres.

* The Pianoforte Accompaniment is to be used only when the Composition is sung as a Soprano Solo.

stars out - shine, Light - ing all things far and near. Fair as Cyn - thia,

stars out - shine, Light - ing all things far and near. Fair as Cyn - thia,

stars out - shine, Light - ing all things far and near. Fair as Cyn - thia,

stars out - shine, Light - ing all things far and near. Fair as Cyn - thia,

not so fic - kle; Smooth as . . glass, though not so brit - tle.

not so fic - kle; Smooth as glass, though not so brit - tle.

not so fic - kle; Smooth as glass, though not so brit - tle.

not so fic - kle; Smooth as glass, though not so brit - tle.

My heart is like a

My heart is like a

My heart is like a

My heart is like a

A folio edition of this Part-Song is published, price 9d.

The musical score is written for four voices (Soprano, Alto, Tenor, Bass) and piano accompaniment. It consists of three systems of staves. The first system contains the first verse, the second system the second verse, and the third system the third verse. The lyrics are printed below the vocal staves. The piano accompaniment is shown on grand staves with treble and bass clefs. Dynamics such as *cres.*, *pp*, and *f* are indicated throughout the score.

ball of snow, Fast melt - ing at her glan - ces bright; Her ru - by lips like
 ball of snow, Fast melt - ing at her glan - ces bright; Her ru - by lips like
 ball of snow, Fast melt - ing at her glan - ces bright; Her ru - by lips like
 ball of snow, Fast melt - ing at her glan - ces bright, Her lips like
 night - worms glow; Spark - ling thro' the pale twi - light: Neat she is, no
 night - worms glow; Spark - ling thro' the pale twi - light: Neat she is, no
 night - worms glow; Spark - ling thro' the pale twi - light: Neat she is, no
 night - worms glow; Spark - ling thro' the pale twi - light: Neat she is, no
 fea - ther light - er, Bright she is, no dai - sy whi - ter.
 fea - ther light - er, Bright she is, no dai - sy whi - ter.
 fea - ther light - er, Bright she is, no dai - sy whi - ter.
 fea - ther light - er, Bright she is, no dai - sy whi - ter.

The original of this Song is in Ravenscroft's "Brief Discourse" A.D. 1614, and would appear to have been sung by a single voice accompanied by three viols. The Editor is responsible for its publication in the present shape, and also for a slight alteration in the words. A good effect is produced by repeating the last 4 bars of each verse *forte*.

T'other Morning very early.

October 1, 1877.

Adapted to English words by
THOMAS OLIPHANT.

FOUR-PART SONG.

The Melody composed by THIBAUT,
King of Navarre, A.D. 1250.

London: NOVELLO, EWER AND CO., 1, Berners Street (W.) and 50 & 81 Queen Street (E.C.)

Allegretto.

TREBLE. *mf*

ALTO. *mf*

TENOR
(8ve. lower). *mf*

BASS. *mf*

PIANO.
♩ = 144. *mf*

1. T'other morning ve-ry ear-ly, As thro' grove and mead I stray'd, 'Cross my path, chant-
2. My re-spect-ful sa-lu-ta-tion She re-turn'd with modest grace, While the li-ly

1. T'other morning ve-ry ear-ly, As thro' grove and mead I stray'd, 'Cross my path, chant-
2. My re-spect-ful sa-lu-ta-tion She re-turn'd with modest grace, While the li-ly

1. T'other morning ve-ry ear-ly, As thro' grove and mead I stray'd, 'Cross my path, chant-
2. My re-spect-ful sa-lu-ta-tion She re-turn'd with mo-dest grace, While the li-ly

Allegretto.

- ing right clear-ly, Came a mer-ry vil-lage maid. Light of heart she tripp'd a - long,
and car-na-tion Ming-led in her blushing face. "If," quoth I, "thou wilt be mine, *cres.*

- ing right clear-ly, Came a mer-ry vil-lage maid. Light of heart she tripp'd along, Love
and car-na-tion Ming-led in her blushing face. "If," quoth I, "thou wilt be mine, Gold *cres.*

- ing right clear-ly, Came a merry vil-lage maid. Light of heart she tripp'd a - long,
and car-na-tion Ming-led in her blush-ing face. "If," quoth I, "thou wilt be mine,

- ing right clear-ly, Came a mer-ry vil-lage maid. Light of heart she tripp'd a - long,
and car-na-tion Ming-led in her blushing face. "If," quoth I, "thou wilt be mine," *cres.*

cres.
 Love the bur - den of her song. Her sweet lay with ma-gic art . . So be-guil'd my
 Gold and jew - els shall be thine." She re - plied, "I fear a snare, Lord-ly vows are

pp
 . . . the burden of . . her song. Her sweet lay with ma-gic art . . So be-guil'd my
 . . . and jew-els shall . . be thine." She re - plied, "I fear a snare, Lord-ly vows are

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 Love the bur - den of her song. Her sweet lay with ma-gic art So be-guil'd my
 Gold and jew - els shall be thine." She re - plied, "I fear a snare, Lord-ly vows are

pp
 glow-ing heart, That forth-with ap-proaching nigh, "Maid-en fair, good-day," said I.
 light as air, Shep-herd Pierre is my de-light, More than rich de - ceit - ful knight."

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A folio edition of this Part-Song is published, price 9d.

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EDITED BY DR. STAINER.

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BY

ERNST PAUER

PRINCIPAL PROFESSOR OF THE PIANOFORTE AT
THE NATIONAL TRAINING SCHOOL FOR MUSIC.

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Monk, every one will rejoice to know, has gone back from the didactic form of the "Resurrection," with its wearisome succession of narrative and comment, to the vigorous dramatic style of "St. John the Baptist." The Oratorio therefore has a plot and is interesting, while the various scenes are just such as, speaking in the light of Dr. Macfarren's first work, best suit his genius. The story, moreover, is outlined well, and told, generally speaking, with such simple directness that none can mistake it. Here, for proof, is the "argument" as officially stated:—

PART I.—Canaan.—Peacefulness of pastoral life—disturbed by the jealousy of Joseph's brethren—their conspiracy to destroy him—his life spared by Reuben—approach of the Ishmaelites—they purchase Joseph from his brethren—his farewell to his country—the false report of his death brought to Jacob—the grief of Jacob, and the attempts of his sons and daughters to comfort him.

PART II.—Egypt.—The pomp of Pharaoh's court—he relates his dreams—the failure of the wise men to interpret them—Joseph is brought from prison, expounds them, and is installed as Governor with great splendour—description of the years of plenty and of famine—first interview between Joseph and his brethren—he requires them to produce Benjamin—they return to Canaan, and Reuben persuades Jacob to allow Benjamin to accompany them—second interview between Joseph and his brethren in the presence of the house of Pharaoh, when he makes himself known to them—arrival of Jacob and all his family—retrospective sketch of the story from Psalm cv.

Accepting the limits of the book, it would be hard to improve upon this laying out of its materials. We have, here, of course, a great excellency—the greatest, in point of fact, that can be demanded. Where Dr. Monk fails to some extent is in the exercise of his function as a commentator upon the various scenes and situations. He is not always careful enough to establish a close bond of union between text and comment, so that the latter may spring naturally and almost necessarily out of the former. Take a case in point. Joseph has told his second dream, wherein the sun, moon, and eleven stars made obeisance, and Jacob has angrily rebuked him thereanent. What should be the lesson drawn from this? If any, that fathers ought not to give way to hasty temper in the conduct of their households, and thereby run the risk of mistakes they may afterwards regret. But Dr. Monk lectures youth, although youth, in Joseph's person, has done no wrong; solemnly repeating the fifth Commandment for its edification. The book contains other instances, though none so serious, of this fault. But I pass them over to point out certain shortcomings in the dialogue. It was, of course, necessary for Dr. Monk to supplement the actual dialogue of the Bible to a considerable extent, and in doing this he resolved to exercise no invention of his own, but to turn the narrative of the Sacred Text into conversation. Thus Jacob is made to say in No. 4, "Joseph, I love thee more than all my children, for thou art the son of mine old age, and I have made thee a coat of many colours." Whereupon, in No. 5, the brethren remark, "Our father loveth Joseph more than all his brethren; we hate him and cannot speak peaceably unto him." The effect of this method is sometimes to raise a smile; and although I cannot but sympathise with Dr. Monk's desire to use only biblical words, it is impossible to approve the twisting here adopted. But, faults notwithstanding, the libretto is one that invites and stimulates musical illustration. The contrast between the shepherd life and royal splendour; the glimpse of the Ishmaelites and their wandering caravan; the beauty of Joseph's character; the love of the old man; the passions of the brethren, and the dramatic situations leading to reconciliation and reunion—all these things gave Dr. Macfarren an immense advantage by affording him variety of scene, character, and incident, such as could not but kindle imagination and stimulate ideas. The special merit upon which I would insist, however, is the strictly dogmatic character of the book. There is not a word of narrative, but every action is made to pass before our eyes, and every word is put into the mouth of a real person of the play. The scenes thus shown to us bear in the Oratorio the name of "Dialogue;" and it is these which gives the work its most distinctive musical character. For Dr. Macfarren rarely takes refuge in recitative after the manner of Handel, nor even in the more modern form of recitative, throughout which the orchestra plays so distinguished a part. He makes each "Dialogue" an

elaborate musical piece, suggestive, where the chorus is employed, of an operatic *ensemble*, and at all times conveying an idea that the method of Richard Wagner has not been without its influence upon him. It is needless to point out that by so doing the difficulty of his task was much increased, and I am inclined to think, without venturing an absolute opinion, that he has not always happily surmounted the obstacle. These "Dialogues" form no inconsiderable part of the work, and needed therefore to be dealt with in as varied a manner as possible. As a matter of fact the music of each is very like that of the rest, and before the end is attained a suspicion of weariness comes upon the listener. None the less, however, is Dr. Macfarren entitled to high praise for the extreme vigour, terseness, and expressiveness of his dramatic numbers. Generally speaking, the music is adapted to the situation, the force of which it heightens while presenting numberless points of interest on its own account. With regard to the melodic structure of the work, no one will be surprised to learn that Dr. Macfarren has again adopted and carried out with much ingenuity the device of associating particular themes with particular persons, incidents, or feelings. These themes really make up no small part of the Oratorio, introduced as they are on every possible occasion. Thus we find the subjects of the Overture almost exclusively confined to them. We have first a theme identified with Jacob's love for Joseph; a second that stands for the land of Canaan; a third coupled with the conspiracy, and so on. But Dr. Macfarren, though he uses it liberally, does not overwork this device. Rather do we find much of the interest of the Oratorio and the significance of its various parts heightened by means of a system that will hardly suffer in public esteem through the skilful exaggerations of Herr Wagner. Let me add here that the Overture, though built up of *motives* taken from the body of the work, is most admirably put together. The various sections have perfect cohesion; the whole is in strict form, and might pass with applause as an example of "pure" music, having no connection with anything beyond itself. Passing on to other salient features of the Oratorio—which are all that can be now noticed—I have to remark the extreme importance of the choruses, as distinguished from the choral episodes in the dramatic scenes. Here Dr. Macfarren has put forth all his strength, and that in a most varied manner. He had to supply pastoral music for the shepherds in the exordium; to depict the clang and clatter of the Ishmaelite caravan; to make the Egyptians sing the praises of their monarch in fitting strains; and, for this is essential in Oratorio, to use all the resources of counterpoint as occasion offered. That in doing all this he has achieved greater or less success is undoubted. The Pastoral Chorus, for example, is charming; the Chorus of Ishmaelites wild and picturesque in the highest degree; and that which acclaims the elevation of Joseph a fit expression of national rejoicing; while the fugal numbers, as may be imagined, are worthy of Dr. Macfarren's technical means. Some of the airs show equal merit in their way, though it must be confessed that this is the department which does not exhibit the composer in the strongest light. Dr. Macfarren, whose learning appears always to dominate him, makes too little of the power of simple melody, and leans too strongly upon harmonic devices and orchestral colouring. As a consequence, his airs often fail to carry with them the sympathy of the listener, who, following the melody, finds it hampered and cramped by the exigencies of the composer's system. All the same, however, there are fine airs in "Joseph," and such as not only give pleasure to the listener, but are able to repay the musician's study. Dr. Macfarren does nothing without a motive, and all of us very well know that his motives are not lightly conceived. Other points of interest in the work are the liberal use made of transition as distinct from modulation, and the freedom with which the voice parts are written. Dr. Macfarren shares with some other composers the daringness of spirit which brooks no restraint, and pays little heed to the weakness of interpretation. Hence his music is often very difficult, and its difficulty is of a nature which, there is reason to fear, will stand in the way of popularity, or, at all events, of

extended use. But to sum up all these impressions, let me say that "Joseph" is a noble, learned work, one of which England has a right to be proud, especially as it is distinguished by thoroughly English qualities. Its style is the composer's own; its thought is often happy, always strong and earnest, and its expression is that of a master. The performance, conducted by Mr. Walter Macfarren, was remarkably good for a new work; the chorus again distinguishing itself greatly, the band, a few slips excepted, working well throughout, and the soloists labouring as though in perfect sympathy with the composer. To Mdlle. Albani, Madame Wynne, Madame Patey, Mr. Lloyd, Mr. Santley, and Signor Foli belonged the honour of "creating" their respective parts. Where all did their duty it would be invidious to single out one for special praise; but the fact that Mr. Santley represented the hero of the story may excuse a reference to the very perfect manner in which his task was discharged. At the close of the performance, Dr. Macfarren was called for, led on by his brother, and applauded with all the enthusiasm needed to ratify a genuine success.

The evening concert, being made up entirely of selections, may be passed with few words. It was chiefly remarkable for a good performance of Raff's Symphony in G minor, Bennett's overture "The Wood-Nymphs," and Spohr's "Jessonda." All, including Bennett's work, were conducted by Sir Michael Costa, who has now "buried the hatchet" in the grave of his ancient antagonist. Madame Sinico appeared at this concert, taking the place of Mdlle. Albani, and being very well received.

SATURDAY.

The last concert of the Festival was what in convivial language would be styled a "bumper," and attracted the largest audience of the week, every part of the Town Hall being crowded to excess. A more attractive programme could hardly have been drawn up, including as it did two well-known and popular works of the highest class, and a novelty bearing the illustrious name of Bach. The combination was most judicious; for, while the "Requiem" and "Mount of Olives" drew a crowd together, the old Leipzig master's "Magnificat" found an audience which itself could never have commanded. The novelty came first in order, and was heard with profound attention by connoisseurs, who, however, may not have had their attention drawn to the fact that the music was not Bach *pur et simple*. It should have been stated in the books that the version performed was that of Robert Franz, the man who stands far ahead of all others in respect of the skill and reverence with which he adapts music of the old school to modern requirements. Whether a masterpiece ought to be touched by anybody is a question I shall evade here. Assuming that the process is legitimate, Robert Franz has earned the highest honour it can bestow. Franz shows his usual ability in the "Magnificat," adding clarionets and bassoons to the score, and, in one chorus, a bass trombone; writing a complete organ part; making the viola part continuous, and while retaining the three trumpets, bringing their music within the more restricted means of the present day. The judgment with which all this is done can only be appreciated by those who examine the new score with care. Enough that one might fancy Sebastian Bach himself approving every bar, and recognising throughout an expansion of his own style, and the working of his own spirit. As the "Magnificat" can be bought now for a few pence, and as there can be no dispute about its merit, discussion here is needless. Nor will those already familiar with the work require telling that the choruses, finely sung, made a deep impression. These six numbers, though not extended, show us the old master in his grandest mood, and for these alone the "Magnificat" will ever occupy an honoured place. The airs, as usual with Bach, are less striking; but the duet for contralto and tenor, despite an elaborate polyphonic structure, is charming, and evoked much admiration, as did the contralto song, "Esurientes implevit bonis," with its pretty accompaniment of two flutes. Looking at the success of the work, it is to be hoped that Bach will be drawn upon for contributions to future Festival programmes; the

store of matter is abundant, and none of it valueless. Mozart's "Requiem" followed the "Magnificat," and furnished a striking contrast by its vivid colouring and descriptive grandeur. The great choruses, such as "Rex tremendae," "Confutatis," and "Dies iræ," made a stupendous effect, such was the mass of sound and such were the energy and dash of the Yorkshire singers. But the deepest impression of all perhaps attended the "Lachrymosa," the wonderful sequence of the concluding prayer being rendered in a manner that may best be described as awe-inspiring. A profound silence followed the last note, for every heart was touched, and the highest purpose of sacred music attained. The solos in the "Requiem" were given to Madame Wynne, Mrs. Mudie-Bolingbroke, Mr. Shakespeare, and Mr. Santley, from whom they received all possible justice.

The second part of the concert being devoted to the "Mount of Olives," that work had the honour of bringing the Festival to an end. But the performance was signalled by an event of more importance, viz. a deliberate abandonment of the "Engedi" version, and an adoption of the original text, or rather of a close English translation recently made by the Rev. J. Troutbeck, and now incorporated with Messrs. Novello, Ewer and Co.'s edition. Some excuse may be made for Dr. Hudson's libretto, and also for the change effected by Mr. Bartholomew when he put the words of Christ into the mouth of John. Narrow views prevailed at that time, and the question really was whether Beethoven's Oratorio should be adapted to English tastes or kept out altogether. But the circumstances have now entirely changed. We have learned to distinguish better between actual and supposititious evil, and to see that there need be no irreverence in personating the Saviour. Beethoven, it is said, always regretted that he had made Christ a dramatic character; but that the Protestant Bach had no such feeling is proved by his setting the "Passion" over and over again. At any rate, we now accept the "Passion" and the "Mount of Olives" without hesitancy, and who shall say that religion itself is not a gainer in consequence? Mr. Troutbeck's version being reviewed elsewhere, demands here no more than passing notice. Let me say, however, that its beauty and propriety met with hearty recognition at Leeds, and enabled the audience to enter into the spirit and meaning of the music more deeply than ever before.

It can hardly be necessary to discuss the merits of Beethoven's work. The "Mount of Olives," as we all know, illustrates the first manner of the master, when as yet he was under the influence of his great contemporaries; but the giant's strength is often revealed, and everywhere we are conscious of the presence of beauty. The Leeds audience were delighted with the change from the severity or sombreness of Bach and Mozart; they enjoyed the Oratorio immensely, and felt, when listening to the mighty "Hallelujah," that there at least was music fit to be, so to speak, the topmost stone of a Festival structure. In the solos, Mdlle. Albani, Mr. Lloyd, and Mr. Santley distinguished themselves not less than at Gloucester, and the entire performance was worthy of any that had gone before. At its close, "God save the Queen" was again sung, and, with loud cheers for Sir M. Costa and Mr. Broughton, the memorable Leeds Festival of 1877 ended.

I have little more to add. In the evening a concert was given at popular prices, and attended by an immense crowd. As all the artists on this occasion gave their services, the receipts no doubt materially increased the profits of the Festival, and benefited the local medical charities. The aggregate attendance, it is pleasant to learn, far exceeded that of 1874, and with this knowledge, as well as with a consciousness that the musical repute of their town has been largely increased, the Committee may rest content till the approach of 1880 calls them again into action.

DR. JULIUS RIETZ.

In Julius Rietz, whose death we record in another column of our present issue, the art of music has lost one of its most distinguished veteran disciples, and classical music in particular one of its most devoted champions. Hearing of this event, we feel that one more link has been

severed which still connected us with a great epoch in the history of the art. For it was Rietz who had inherited and faithfully carried on the traditions of both Mendelssohn and Weber in the practical sphere of their activity. In the course of his long career as composer and practical musician he had alternately occupied the position of orchestral leader formerly held by the two great masters, and none could have been found more qualified to perpetuate the influence they had exercised in that capacity. Julius Rietz was born at Berlin on the 28th of December, 1812. Having received a sound musical education from some of the first masters of the Prussian capital, he was able, at the early age of sixteen, to enter the orchestra of the Königsstädtische Theater as a violoncello-player. His exceptional talents having attracted the attention of Mendelssohn, then Musikdirector at Düsseldorf, the latter took the young musician under his special protection, and in 1836 Rietz, then only twenty-five years of age, succeeded him in his official capacity at the Rhenish town. In this position he remained eleven years, during which time he so matured his natural qualifications for the office to which he had been appointed that, upon the death of his faithful friend Mendelssohn in 1847, he was at once recognised as the only worthy successor of the great composer as musical director and conductor of the Gewandhaus Concerts, at Leipzig. He accepted this honourable post, continuing in it for a number of years, during which his sterling qualities of composer, conductor, critical author, and teacher became universally acknowledged. Subsequently, in 1860, Rietz followed a call to Dresden, where he was nominated First Capellmeister of the Royal Opera in place of Reissiger, the immediate successor of C. M. von Weber, a position which he occupied up to the time of his death. His numerous compositions, among which are two operas, several symphonies, overtures, and concert-pieces, are characterised less by vigorous originality than by a classical refinement of taste and true musicianlike workmanship, and will—especially his excellent quartetts for male voices—always be heard with pleasure. But his chief strength lay in his personality as conductor and teacher, and in the enthusiasm he created around him for all that is good and beautiful in the art he represented. Nor will the valuable services be ever forgotten which he rendered in the critical revision of the standard editions of the works of Mendelssohn and Beethoven, as well as of the Mozart edition now being issued by the firm of Breitkopf and Härtel at Leipzig. Julius Rietz intended to retire from his official position on the 1st of this month, but he was seized by a stroke of paralysis on the 10th ult., and died two days afterwards at Dresden, at the age of sixty-five.

OUR readers must be aware that we are not in the habit of allowing artists to advertise their personal grievances through the medium of our columns, but it appears to us that a cruel wrong has been inflicted upon Dr. Bunnett by the appointment of Mr. Craddock to the post of Organist at Norwich Cathedral. We have of course nothing whatever to say against Mr. Craddock—indeed, we have never before heard his name—but we do know that Dr. Bunnett has most efficiently discharged the duties of organist at the Cathedral ever since he left the choir as a boy, and that he has fairly won a high professional and social position in the city; whilst Mr. Craddock (an utter stranger) has been appointed for no other reason, as it would appear, than that he held the office of organist at the church of which Dean Goulburn had been the incumbent, and that the promise was made on his preferment to the Deanery. Space will not allow us to do more than quote a few opinions on the subject from the local press, by which, however, it may be seen how thoroughly the conduct of the Dean has provoked a bitter feeling in the city. The *Norfolk News* says: "Dr. Bunnett deserves more kindness than he has received, particularly when it is considered that in taking the place of Dr. Buck at the organ, and efficiently discharging the duties involved in that position for many years, he had earned the right to expect that his services would not be suffered to go unnoticed and unrewarded. We sympathise, as also will a large portion

of the public, with Dr. Bunnett in his present trying position. Not only has he been deprived of an office he might fairly lay claim to, but a stigma and a reproach have been cast upon him which must prejudice his future career, unless the timely intervention of friends avert the calamity." The *Norfolk Chronicle* remarks: "It may be, as seems possible, that the appointment of Mr. Craddock was a fulfilment of a pledge given when Dr. Goulburn left the vicarage of St. John's, Paddington. If so, however we may respect the Dean's observance of his word, we cannot exculpate him from blame in not having informed Dr. Bunnett that it was his intention, on Dr. Buck's retirement, to appoint Mr. Craddock. He, at all events, has laid himself open to the charge of having suffered Dr. Bunnett for eleven years to go on as assistant-organist—which he would not have done but for the expectation of getting the higher office when a vacancy occurred—when a word from him as to his future intentions would have enabled Dr. Bunnett to have sought that promotion in another place which his talents entitled him to." And the following observations, with which we perfectly agree, are from the *Norwich Mercury*: "The Dean may believe—and for what we know be right!—that he has named the best man. The public, however, were entitled to the proof, and as they had given their reasons for believing Dr. Bunnett to be the most fitting candidate for the office, the question should have been put to the test of public competition. Then Dr. Bunnett, had he cared to do so, might have become a candidate, as would doubtless many other men well qualified to train the choir, and to conduct the musical service in the most reverent and worthy manner. But the decision would have rested with men probably better qualified to form a sound judgment than the Dean of Norwich, who doubtless could estimate aright the moral and religious character of the candidate for office—matters, we admit, of first importance—but who we have never yet heard spoken of as excelling in the strictly scientific questions which constitute so large a part of the duties of an organist and choirmaster of a Cathedral."

WE regret that we cannot afford space for an extended report of the meeting at Gloucester on the 3rd ult., when Madame Patey distributed the prizes and certificates gained at the Gloucester Centre by competitors in the recent musical examination in connection with Trinity College, London; but the speech of the popular vocalist in awarding the prizes is too good to be abridged. After the applause with which she was greeted had somewhat subsided, she said, "Mr. Chairman, Ladies, and Gentlemen,—It is with no ordinary pleasure that I to-day discharge the duties of the flattering position in which you have been good enough to place me. You were right in assuming that the work upon which you are engaged has my warmest sympathies, for who ought more to desire the spread of musical culture than one whose life is devoted, in however modest a capacity, to the service of the divine art? But it seems to me that the institution you represent has particular claims upon your regard. It serves to promote the cause of music in its most exalted, and perhaps I should say its most popular form. Nor do I lose sight of the fact that the labours of Trinity College and its affiliated associations tend to perpetuate the fair fame of England in a field of art to which our country has sent so many illustrious workers. Because then you strive for the perfecting of the praise of God's Church on earth, and, as a consequence, of the popularising of good sacred music throughout the land, as well for the continuance and increase of a high national reputation—your claims to hearty support are incontestable, and in my humble measure I recognise them by being here to-day. Having carefully examined the plan upon which Trinity College works, I cannot but express my admiration of its liberality and comprehensiveness. By the establishment of local centres, the institution of free scholarships, and the encouragement of talent through the prizes given in connection, as to-day, with local examinations, the College does that which no other institution attempts—it goes among the people in search of ability, instead of waiting in London and elsewhere for ability to come to it. With equal satisfaction I observe that you seek to associate

a good general education with advancement in music, thus taking the surest method of raising the musical profession to the place of dignity and honour which it ought to occupy in general esteem. Let me add, in conclusion, that the College, especially this branch of it, has my best wishes for increasing prosperity, and that I desire for it the high reward of seeing its pupils, more particularly those who have received prizes to-day, rise to positions of usefulness and eminence." The second national prize was awarded to Miss Kate Whitmore, of Dursley, who had been highly complimented by Sir Julius Benedict. The meeting, which took place at the Tolsey, was presided over by the Mayor, and was largely attended.

THE prospectus of the twenty-second series of Saturday Concerts at the Crystal Palace promises some important novelties. It appears that the manuscript compositions of Schubert, acquired by the Crystal Palace Company in 1868, are not yet exhausted, and that his Symphony in B flat, No. 2, will be given for the first time in public. Another work announced as never before performed is a Fugue for Strings, from a manuscript Symphony by Mendelssohn. And amongst the compositions which have probably never been heard in this country are a Concerto by Sebastian Bach, for solo violin, two flutes, and orchestra; Handel's Grand Concerto, No. 12, for full orchestra; and the same composer's Concerto, No. 2, for solo oboe and orchestra. But one of the most important revivals will unquestionably be Purcell's "Yorkshire Feast Song," for solos, chorus, and orchestra, the publication of which by the recently formed Purcell Society will no doubt lead gradually to a demand for the many other works of our great English composer which, but for the exertions of the music-lovers who have formed this Association, would most probably have remained in oblivion. Of the composers of our own day it is hoped that the following works may be included: Professor Macfarren's new Cantata, "The Lady of the Lake;" Mr. Hatton's Sacred Drama, "Hezekiah;" a new manuscript Symphony in G minor, by Mr. Prout; and Dr. Sullivan's "Incidental Music to Shakspeare's 'Henry VIII.'" In addition to these, compositions will be given of Beethoven, Mozart, Haydn, Schumann, Berlioz, Rossini, Sterndale Bennett, C. V. Stanford, Gadsby, Liszt, Rubinstein, Wagner, Raff, Hoffman, and Goldmark (two rising stars of Germany), Reinecke, Gounod, Saint-Saëns, Verdi, Costa, and Sir Julius Benedict. Brahms's new Symphony will be repeated, with other works by the same composer. The concerts, which happily remain under the experienced conductorship of Mr. Manns, commence on the 6th inst.

DR. HULLAH'S Report of his Examination in Music of the Students of Training Colleges in Great Britain for the year 1876 announces that the number who presented themselves for examination was 116 in excess of the largest number of any former year. His comments upon those who enter the colleges without any musical skill or science whatever are well worth pondering; for, as he truly says, it is positively necessary that those who are to be teachers should commence the study of music when they are themselves at school, instead of waiting until they become students of the colleges. His general report is exceedingly hopeful, for he mentions that there were but few failures amongst those he examined, and that the number of those who could "accompany" themselves is steadily increasing. Experience seems to convince him that the capacity for music is universal; and he cites some instances of those who were said to be "voiceless and earless" proving on close investigation to possess good voices, and to have the power of correctly reproducing sounds sung or played to them. We quite agree with Dr. Hullah that "musical examination in elementary schools would seem to be the natural sequence of musical examination in training schools," and sincerely hope that the Committee of Council on Education will well consider the plan which it is said has been forwarded for carrying out so wise a suggestion.

THE following paragraph respecting the proposed new Opera-house on the Thames Embankment is quoted from the *Architect*: "We believe that many of the promoters no longer expect that the partially erected structure on the Thames Embankment will ever be completed as a National

Opera-house, and there is some probability that it will eventually fall into the hands of others and be converted into a grand hotel, for which the site is considered to be exceptionally well adapted. Whatever its ultimate fate may be, it is certain that within the last week or two the unfinished building has been closely examined by surveyors and other experts on behalf of a body of capitalists whose object is to complete it as an hotel. We understand that their opinion is that, without disturbing either the external walls of the building or several of those inside, the shell of the building could be adapted to hotel purposes without difficulty, while among other features of the original design the grand and other staircases could be retained. In consequence of this, the promoters of the new project are prepared to make an offer to the Opera-house representatives to take over the building in its present condition at a valuation, and then to complete it without further delay as an hotel."

THE Borough of Hackney Choral Association appeals to the public with a powerful programme for the ensuing season. Amongst the works to be performed are the music to "Loreley," and the Thirteenth Psalm, of Mendelssohn; the "Jubilee Cantata," and a selection from "Oberon," of Weber; Beethoven's Mass in C, Haydn's "Military Symphony," Gade's "Crusaders," Mr. Ebenezer Prout's Magnificat, a selection from Schubert's music to "Rosamunde," and several Overtures, amongst which Sterndale Bennett's "Paradise and the Peri" will be included. The fact of Mr. Ebenezer Prout continuing to hold the post of Conductor may be accepted as a sufficient guarantee that all these compositions will be efficiently represented; and we feel convinced that the slight increase in the terms of subscription, for the purpose of giving the performances on as complete a scale as that of last season, will meet with the approbation of all the music-lovers of the neighbourhood. The first concert is announced for the 12th November.

THANKSGIVING Services for the harvest were celebrated in the Church of St. Edmund the King and Martyr, Lombard Street, on Thursday the 13th ult. The first service consisted of Te Deum (Barnby) and sermon. The special attraction was the evening service, when the church—which was crowded to excess, a great number of people being unable to obtain admission—was most beautifully and artistically decorated with wheat, fruit, flowers, and vegetables of the choicest kinds. The service commenced by the choir singing in procession the hymn, "Onward, Christian soldiers," to a new tune by Mr. H. Westrop, the former Organist. The Service used was Clarke-Whitfield in E. The Anthem, "Plead Thou my cause," was rendered in a most creditable manner, and the performance of the "Hallelujah Chorus" at the conclusion of the service deserves very great praise. The Organist, Miss Kate Westrop, played with good taste. The musical arrangements and directorship of the choir were carried out by the choirmaster, Mr. C. E. Tutill.

WE regret to record the death of William Jackson, Organist of Morningside Parish Church, Edinburgh, at the early age of twenty-four. His father was the well-known William Jackson, of Masham, whose musical labours were so fruitful in Yorkshire, his native county. The young artist just deceased had the advantage of his father's training in his early years, and he subsequently prosecuted with great earnestness a course of study at the Conservatorium für Musik, Stuttgart, where he obtained high honours. His labours as Organist and Choirmaster in Morningside Parish Church, and as a teacher of music, were eminently successful; and his untimely death will long leave a gloom in the circles where both his artistic and social qualities always ensured him a warm welcome.

THE Brixton Choral Society, under the conductorship of Mr. William Lemare, announces the following works for performance during the ensuing season: Haydn's "Creation;" Dr. Macfarren's new Oratorio, "Joseph;" a Sacred Cantata, called "A Song of Faith," by E. H. Turpin, and "The Legend of St. Dorothea," by Madame Sainton-Dolby; Spohr's "Last Judgment;" and Handel's "L'Alle-

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gro," "Il Pensieroso," and "Il Moderato." The first concert takes place on the 29th inst.

We understand that the proprietors of "Hymns Ancient and Modern" having objected to the Rev. E. Husband adopting as the title of his new tune-book, "Supplemental Tunes to 'Hymns Ancient and Modern,' with an Appendix, edited by the Rev. E. Husband," he has withdrawn such title and his book of hymn-tunes will in future be known as "Supplemental Tunes to Popular Hymns," a second edition of which, revised and enlarged, is about to be issued by Messrs. Novello.

MR. BRINLEY RICHARDS has been highly successful during his tour in Wales, and his concerts—with Miss Mary Davies, R.A.M., Miss Lizzie Evans, R.A.M., and Mr. Gwylim Thomas (one of the Tynewydd rescuers, who appeared at the Crystal Palace)—seem to have created quite an enthusiasm. His efforts to prove a distinct nationality for the Welsh music, and to inculcate a love for high-class compositions, are deserving of the warmest praise.

We regret that the latest news of the health of Mdlle. Titiens scarcely justifies us in announcing that any change for the better has taken place. She has returned from Worthing to her residence in the Finchley New Road—and bore the journey better than was anticipated—but an operation which has since been performed, although affording temporary relief, has left her very weak, and her medical attendants are extremely anxious as to the result.

We understand that Messrs. Novello, Ewer and Co. propose to found a Musical Scholarship at the National Training School for Music, and also a similar Scholarship at the Royal Academy of Music. Particulars of the date of competition, &c., may be obtained of the Registrar, National Training School for Music, Kensington, and the Secretary of the Royal Academy of Music, Tenterden Street, Hanover Square.

A SCOTTISH Musical Entertainment was given at St. James's Hall on the 24th ult. by Mr. Kennedy, assisted by several members of his family. A well-selected and attractive programme was provided; and not only was all the vocal music warmly applauded, but Mr. Kennedy's anecdotes, historical and explanatory, were received with much favour.

THE competition for the residue of the Sterndale Bennett Scholarship (two terms) was held on Friday, the 14th ult., at the Royal Academy of Music, the examiners being Mr. F. R. Cox, Mr. H. C. Lunn, Mr. Walter Macfarren, and the Principal (Professor Macfarren). The Scholarship was awarded to Henry J. Cockram, Edwin M. Flavell being commended.

REVIEWS.

The Mount of Olives. An Oratorio, composed by L. van Beethoven. Edited, and the pianoforte accompaniment revised, by Ebenezer Prout. The English version newly translated and adapted by the Rev. J. Troutbeck.

[Novello, Ewer and Co.]

It is altogether superfluous to say a word about music so familiar to amateurs as that of Beethoven's only Oratorio, which, though not as a whole one of his greatest works, being indeed (as the composer himself subsequently felt) too dramatic in its style, yet possesses many points of interest. Neither is it needful to dwell upon Mr. Prout's revision of the pianoforte accompaniment, further than to say that the changes made have been in all cases in order to reproduce more closely the effects of the original score, and that the chief points of the orchestration have been carefully indicated throughout. What gives especial interest and value to the present edition is that the new English version by Mr. Troutbeck reflects faithfully, for the first time in our language, the spirit of the original. Those who are familiar with the German score will be aware that the part of Jesus is dramatically treated, just

as in Bach's Passion-music; the only difference being that, instead of the original words of Scripture, a metrical paraphrase is given. In consequence of the prejudice which formerly existed in this country against such a practice, the earlier English versions so imperfectly reproduced the feeling of the original as in many parts to do violence in a great measure to Beethoven's music. In Mr. Bartholomew's translation the part of Jesus is given to St. John. How absurd the effect of this is may be seen from a collation of one passage. In the magnificent tenor solo which opens the work, the close translation of the German words given by Mr. Troutbeck is as follows:—

Father! bowed with fear and sorrow,
Lifts Thy Son His prayer to Thee;
By Thy power to save unbowed,
Take this cup away from Me.

Many of our readers will remember the exquisitely pathetic setting of these words by Beethoven, and will therefore be able to see how utterly the feeling of the music is ruined when sung to the text of Mr. Bartholomew.

Angels from above descending!
Gave Him strength again to pray
"O My Father," He exclaimed,
"Take this cup of grief away."

The nonsense made by the first line is simply ludicrous, and the whole libretto is full of simple incongruities. Another attempt to evade the difficulty was made by Dr. Hudson, who adapted the music to a totally different subject, "Engedi; or, David in the Wilderness," a version which has met with much acceptance, and has been frequently performed, but which is open to the serious objection that it entirely distorts Beethoven's ideas.

Thanks no doubt in a great measure to the frequent performances of Bach's Passion-music, our audiences are learning that there is no more necessary irreverence in singing the words of Jesus than in singing any other words of Scripture; and the publishers of the present edition have considered that the time has arrived when an English version of the Oratorio might be produced which would do justice to the composer's intentions. It is difficult to speak too highly of the manner in which Mr. Troutbeck has acquitted himself of his task. We have never met with a more closely literal adaptation of words to music; in no one instance is violence offered to the sense of the original, and in several cases the translation is of rare felicity; we may especially instance the first Recitative and Air, and the Duet (No. 8), as being as near perfection as possible. The new version was used for the first time at the Leeds Festival, just ended; it is to be hoped that it will in future be the "authorised version," and that Beethoven's music will thus have a chance of appreciation which in this country has hitherto been impossible.

Magnificat and Nunc dimittis, in B flat, by John Stainer. Composed for the Fifth Annual Festival of the London Church Choir Association. [Novello, Ewer and Co.]

THE London Church Choir Association which has already done good service to the cause of sacred music by causing the production of works of real merit, has for its coming festival commissioned the organist of St. Paul's to write them a Service, and has thereby laid choristers under an additional obligation. Dr. Stainer's *Magnificat* and *Nunc dimittis* are not only fully worthy of his reputation, but are particularly well adapted for the purpose for which they are specially composed. Music which has to be performed by a large body of singers—in the present case there will be considerably more than a thousand—can hardly be too broad and simple in its harmonic progressions; and this not from any fears as to the execution, but because in a large area, and with a great mass of voices, any music which is very elaborate is sure to fail in its effect. This fact Dr. Stainer has borne in mind, and the prevailing character of the present Service is a simple dignity. The opening of the *Magnificat* is rather novel. Though the key of the piece is B flat, the music begins with a pedal-point on D, the dominant of the relative minor; the effect of the entry of the voices in B flat being proportionately brighter. The chief theme is simplicity itself, and has almost a Handel-like character about it. A short passage of imitation at

"For He that is mighty" leads to an effective episode in D major, with a change to triple time, for the words, "And holy is His name." At "He hath shewed strength" the first subject is resumed for a few bars, and some good music follows, on which it is not needful to dwell in detail. In the Gloria, the "As it was in the beginning" is fugally treated—and a very capital little fugue Dr. Stainer has written—concluding with the opening theme of the piece, now given in much slower time. The *Nunc dimittis* is of course much shorter; the commencement, for altos, tenors, and basses, divided so as to give five- and six-part harmony, is extremely pleasing. The trebles enter for the first time at the second verse, "For mine eyes have seen Thy salvation," the time becoming somewhat quicker. The music from this point is not at all elaborated, the words not even being repeated. The Gloria is constructed on the same themes as in the Magnificat, but is much more condensed. With anything like a tolerable performance, the music cannot fail to be effective; and we look forward with pleasure to the prospect of hearing it in St. Paul's.

Happy is the man that findeth wisdom, Anthem by Ebenezer Prout. Composed for the Fifth Annual Festival of the London Church Choir Association. [Novello, Ewer and Co.]

It is perhaps unfair to criticise a composition of this kind, specially written to be sung by about a thousand voices, until it has passed the ordeal of actual performance. If we had any doubt as to its merits we should withhold our opinion until after it had been heard at the forthcoming Festival on the 8th of next month. But a careful examination of the work shows that the composer has unquestionably succeeded in reaching the high standard at which he aimed, and the excellent effect which it will certainly produce, if properly rendered, is discernible on every page. The first movement is framed upon a smooth and graceful subject proposed for imitation by the soprani, after a few bars of introduction; the other voices then enter in regular succession. The progress of the imitative treatment is arrested on page 4 in order to give broad expression to the words, "For the merchandise of it is better than silver, and the gain thereof than fine gold," after which the original theme, worked in as a *Stretto* and followed by a few bars of Coda, brings the movement to a close. The second portion of the Anthem is an interesting Quartett in E flat, "She is more precious than rubies," the organ accompaniment of which, though not presenting any difficulties to the most ordinary player, is so constructed as to be capable, in good hands, of important and beautiful effects. A choral Recitative links this movement to a fine burst of simply constructed harmony, to the words, "Then shalt thou understand the fear of the Lord," which leads to a dominant close before the enunciation of the fugue-subject in G. The working out of this Fugue is solid and bold, and forms an excellent climax to the work. The committee of the Association have done well to secure a contribution from such an able musician as Mr. Prout.

Six Cantatas, by Carissimi. Edited, and accompaniments written, by Ridley Prentice. [Lamborn Cock.]

THE revival of the works of the old masters will at least show us what a deep debt of gratitude we owe to those who had the hard task of rescuing music from the pedantic surroundings which so long concealed its real beauties from the world. No person knew better than the composer of the "Messiah" this fact, and no one perhaps more availed himself of some portion of the wealth by these earnest workers. From the general public, however, the source of these riches has been for some time hidden; so that although it has scarcely ever been affirmed that "Handel is like Carissimi," the publication of these Cantatas may perhaps lead many to exclaim that "Carissimi is like Handel." In the preface to this interesting volume the editor truly says, in speaking of the early days of Recitative, "To Carissimi is due, not indeed the invention, but the perfecting of this new method of musical speech or declamation, as distinguished from singing; and to him

it is due that Handel finds this great requisite for his work ready to his hand. The way was now paved for the mighty master, and Carissimi, beyond all others, is his forerunner; and as such he is recognised by Handel in the most real and practical manner, who not only uses his method and forms his recitatives on the model furnished by Carissimi, but frequently appropriates his work." Those who heard Carissimi's Oratorio, "Jonah," when revived by Mr. Henry Leslie, will, we think, thoroughly agree with these observations. The pure and unaffected vocal writing in the Cantatas before us must, we are certain, charm all genuine artists. In the first, "A Morire" (transposed by the editor from C into A minor), the phrases are remarkable for depth of expression; and in the second, "Deh contentatevi" (transposed from E into F minor), we have a lovely flowing theme in $\frac{3}{4}$ rhythm, the modulations throughout being appropriately sympathetic with the words; the intervening short recitatives foreshadowing, as we have already remarked, the style afterwards so successfully developed by Handel, and giving much variety to what might otherwise be felt as a somewhat monotonous song. No. 3, "Filli, non t'amo più" (transposed from C into A major), is a more florid piece, the passages, however, being highly dramatic. In this, too, the accompaniment is chiefly independent of the voice, and in many parts extremely modern in character. No. 4, "No, no, mio core," is a melodious movement, in G minor (although having only one flat at the signature) containing several phrases demanding good and even execution, and most effectively alternating between $\frac{3}{4}$ and Common rhythm. No. 5, "Exulta," is a duet for two soprani, transposed from F into E flat major, and written in $\frac{3}{4}$ instead of the original $\frac{3}{8}$ rhythm. The passages for the two voices, answering each other, are extremely effective; but good singers will be required to give due effect to the composition. Here again the music constantly changes from triple to quadruple and duple rhythm. No. 6, a Duet for soprano and bass, in A minor, but concluding with the conventional major triad, contains some harmonies to which the modern ear is scarcely accustomed. The Duet, however, although perhaps not so striking as No. 5, includes much excellent writing, the bold treatment of the "Hallelujah" being especially fine. The editor has performed his task with good faith, and has exercised much judgment in writing the pianoforte accompaniments. We can scarcely see why many of the Cantatas are transposed from the original keys, because there can be no doubt that the composer always knows best what he means. Unquestionably solos thus altered will be more generally available; but, after all, the volume must be regarded as chiefly interesting in an historical point of view; and the more, therefore, the author's idea is in all cases respected the better. The work is well got up; and we may add that although a violoncello accompaniment is published to No. 1, the pianoforte part is quite complete without it; but the obbligato for the same instrument to No. 4 is essential.

Sonata for the Pianoforte, by James Turpin. [Weekes and Co.]

THE fear with young composers is that when they have thoroughly mastered the rules for the form and construction of musical works they will as soon as possible endeavour to escape from them. A careful perusal of Mr. Turpin's Sonata, however, convinces us either that its author has no desire to cast aside the models which have guided him in his studies, or that we have caught him before he has gained confidence enough to indulge in those wild flights of fancy the chief pleasure of which appears to consist in a bold defiance of all the received canons of criticism. We have rarely indeed met with a more pure specimen of solid workmanship than Mr. Turpin's "Op. 1;" and can assure him that if he continue in the path he has chosen, he will have no occasion to envy those who impatiently rush away from the beaten track in the hope of drawing attention to their eccentricity, if not to their wisdom. The placid leading subject in the first movement is well treated after the conventional close on the dominant at the double bar; and no attempt is made to display a profundity of knowledge at the expense of the fitness of

the design. The slow movement is simple, melodious, and sufficiently developed for so unpretentious a Sonata, the demisemiquaver accompaniment on the return of the theme being especially effective and appropriate. The Scherzo and Trio are well contrasted, although the influence of Beethoven is somewhat too apparent, particularly in the Scherzo. The final Rondo is perhaps the weakest of the movements, the opening subject having scarcely sufficient interest to be welcomed on its return. There is some good writing, however, especially where the theme, in the subdominant, appears above and below the semiquaver accompaniment, and, despite a few crudities, Mr. Turpin may fairly congratulate himself upon having made a highly successful *début*.

Maid of Athens. Song. Words by Lord Byron.

Sleep on and dream of Heaven. Serenade.

While my ladye sleepeth. Serenade.

Composed by H. A. Salwey.

[C. E. Glover and Son.]

MR. SALWEY must not be surprised if the appreciation of his music should be lessened by the recollection of many former settings of Byron's well-known verses to the "Maid of Athens." This is always the penalty that must be paid for choosing high-class poetry; but we rarely find that composers are deterred by such considerations; and although better musicians than Mr. Salwey have suffered in the cause, we have no doubt that as long as the ambition of artists is in no degree limited by their capacity, we shall have to record many such instances of ill-assorted unions as we find in the song under notice. The commonplace theme wedded to Byron's beautiful lines (although disfigured by the last two crotchets in the third bar progressing in fifths with the bass) is generally carefully accompanied, and would flow agreeably enough with equally harmless verses; but the treatment of the words commencing "By those tresses unconfin'd," with the descending arpeggios between each line, is feeble in the extreme. The Serenade "Sleep on and dream of Heaven," is remarkable for commencing with an eight-bar symphony which sounds like a crude exercise on modulation; but in the course of the song we meet with many melodious vocal phrases and some good effects in the accompaniment. Decidedly the best of the three songs submitted to us is "While my ladye sleepeth," which has a quiet and appropriately placid theme, well harmonised. We do not like the four bars of symphony which lead from G major into B minor; but the change of accompaniment on the recurrence of the original subject, and the few bars at the conclusion of the song, show much musical feeling. We believe that if Mr. Salwey could learn the difficult art of being simple, he would write better music.

MR. E. SILAS, who writes to say that his Gavotte in E minor, noticed in our August number, did not follow, but preceded, the "inundation" of such pieces, should remember that, as music is not dated, we have a right to assume that compositions forwarded to us for review have been recently published.—*Ed.* MUSICAL TIMES.

FOREIGN NOTES.

THE majority of the leading operatic establishments of Germany having now resumed their regular performances, the music-season of 1877-78, as represented by these important institutions, may be said to have fairly commenced in that country. In its opening performance on August 24, the Royal Opera at Berlin paid a tribute to the greatest of living dramatic composers of the Fatherland, Richard Wagner, whose "Lohengrin" was selected for the occasion. Already, since then, a number of standard works, to wit, "Fidelio," "Freischütz," "Oberon," "Don Giovanni," "Nozze di Figaro," "Guillaume Tell," and others, have been produced at the opera-house in question, a fact which augurs well for the activity of its *impresario*, and lends colour to the report that during the coming winter an undertaking fraught with so many difficulties, both local

and scenic, as the performance of Wagner's "Walküre" will be realised on the Berlin stage. An activity no less marked has been shown by the managers of the Imperial Opera at Vienna, whose doors were reopened on August 16 with Verdi's "Aida," followed by performances similar to those of the sister-institute just mentioned, and including, moreover, that of "Walküre," a work with the beauties of which the Viennese public must now be getting familiar, it having already been produced at the Austrian capital during last season. At the same house the remaining parts of the great Tetralogy are in course of preparation, and "Rheingold," the first of the series, is to be performed in January next. While on this subject, we may mention that, according to the *Allgemeine Deutsche Musik-Zeitung*, the intended performances of the entire work, "Der Ring des Nibelungen," at the Court Theatre at Munich next year will be dispensed with, and will be transferred instead to the Fest-Theater at Bayreuth, it being the intention of that enthusiastic admirer of the poet-composer King Louis of Bavaria to lend the *personnel* of his opera and an orchestra of increased dimensions for the purpose. It is obvious that in this the King is animated by a generous desire not to interfere with the *raison d'être* of the Bayreuth undertaking. In the production of novelties from the pen of German operatic composers the present season is likely to prove exceptionally prolific, and it is to be hoped that with regard to their artistic merit the Latin distinction of *multa non multum* will have no too frequent application. Among the new works, the performance of which is foreshadowed by the musical journals, we mention the following: "Landfrieden," by Brüll, at Berlin; "Armin," by H. Hoffman, at Dresden; "Ekkehard," by J. Abert, at Stuttgart; "Lancelot," by Th. Hentschel, and "Di Albigenser," by De Swert, at Hamburg; "Nameless Heroes," by Erkel, at Pesh. A posthumous Opera by Hermann Götz, entitled, "Francesca da Rimini," will be performed at Mannheim, under the direction of Capellmeister Frank, who, with the co-operation of Herr Brahms, has prepared the work for stage representation. Gluck's "Armida" having been performed for the first time by the Académie Royale de Musique at Paris just a hundred years ago, the Royal Opera at Berlin gave a representation of the work last month to commemorate the fact. The same operatic reformer's "Orpheus and Eurydice" was recently revived at the Stadt-Theater of Hamburg.

The great Liszt Concert, under the direction of Dr. F. Stade, which, as indicated in our last number, took place on the 14th ult., at the Leipzig Gewandhaus, comprised the maestro's "Faust Symphony," his "Goethe March," portions from his Oratorio "Christus," as well as his arrangement for chorus and orchestra of Schubert's "Allmacht." Some of these works were, strange to say, heard for the first time at Leipzig, the effect produced by the entire concert having been of the most enthusiastic character.

Anton Rubinstein will, it is announced, be the Conductor at the next music Festival of the Lower Rhine, which is to take place next summer at Düsseldorf. This will be the second time of the Russian composer's conducting one of these festivals at the Rhenish town in question. On the former occasion, in 1872, his "Tower of Babel" was produced: next year's programme will include his "Dramatic Symphony" and one of his more important choral works.

Madame Annette Essipoff, the distinguished Russian pianiste, has been engaged for forty concerts to be given in various towns of the German Empire, and for which she will receive the sum of 18,000 marks.

Much enthusiasm was displayed last month at Crefeld during the unveiling of a memorial erected in that town to the composer Carl Wilhelm, whose "Wacht am Rhein" obtained such significance with the German soldiers during the Franco-German war of 1870.

The *Danewirke* states that during the winter season Herr Richard Wagner will conduct some of his earlier dramatic works at the Opera-house at Copenhagen.

After an interval of several years, Madame Schumann again made her appearance at a concert at Baden-Baden on the 8th ult. It is needless to add that her performance of the Concerto in A minor by her late husband, and of

several pieces by Chopin, elicited the warmest applause of the audience.

A number of musical works by Hassler, Tartini, Festori, and others will be brought under the hammer at the beginning of this month by Lepke, of Berlin. The auction will include, moreover, some interesting autographs, among which figure the names of Beethoven, C. M. von Weber, Mendelssohn, Marianne Mozart (sister of the composer), Rossini, Zelter, and others of minor importance.

A French translation of an elaborate essay, entitled, "On the Beautiful in Music," from the pen of Herr Hanslick, the distinguished Viennese critic and musical savant, has just been published by the firm of Brandus et Cie., of Paris.

The latest addition to the already most copious Wagner literature will be a complete "Wagner-Lexicon," comprising all the minor and major productions, both literary and purely artistic, of the author of the "Tetralogy," as well as everything which in books, pamphlets, or newspaper articles may have been written concerning him. The compiler of this elaborate work is Herr Emerich Kastner, of Vienna.

The competitive performances of choir-singing, held in connection with the recent Rubens Festival at Antwerp, resulted in the jury awarding the first prize of 1,500 francs to the well-known Society, "Liederkrantz," of Cologne, whose pre-eminence in the rendering of Quartetts for male voices has long been acknowledged in Germany.

At the Royal Academy of Arts, at Berlin, Herr Arnold Krug obtained this year the prize of 4,500 marks, instituted by Meyerbeer, for the composition of a tragic opera in one act, a Double Fugue for eight voices *a capella*, and an Overture.

Mdlle. Minnie Hauck, who made her *début* at the Théâtre de la Monnaie, at Bruxelles, on the 4th of last month, in "Faust," achieved a great success, the audience being most demonstrative in its enthusiastic approbation.

The *Guide Musical de Bruxelles* corrects a mistake, which has crept into all biographical dictionaries, concerning the christian names of the French composer Méhul, the author of the truly classical Opera, "Joseph in Egypt." The correction is based upon the indisputable evidence of the baptismal register of the composer's birth, from which it appears that, as a matter of fact, Méhul was named Etienne-Nicolas, instead of Etienne-Henri, as hitherto stated. The difference may appear insignificant from an artistic point of view; but then biographical dictionaries should be correct, even in trifles.

At the Grand-Opéra in Paris Meyerbeer's "L'Africaine" is in active course of preparation, and will probably be performed in November for the first time at the new Opera-house. Madame Krauss is to sing the rôle of *Selika* and M. Villaret that of *Vasco*. The Théâtre-Lyrique announces the performance, during the coming winter, of the following operatic works: "La Clef d'Or" by Octave Feuillet and Eugène Gautier; "L'Aumônier du Régiment" by Salomon; and "Graziella" by A. Choudens, son of the well-known music-publisher. At the Renaissance an early production is promised of Johann Strauss's Operetta entitled "Fledermaus," the text of which has undergone a complete change at the hands of MM. Delacour and Wilder. This transformation was necessitated in consequence of the author of "Réveillon," upon which the German text of the Operetta is based, objecting to its being retranslated into French and performed as an Operetta in France. The new title of the work will be "La Tsigane." A concert held at the Théâtre-Italien for the benefit of the Russian wounded achieved a most brilliant result. The programme was composed of an Operetta by Offenbach, vocal solos by Mesdames Belocca, Derval, and Nordi, and an excellent performance on the pianoforte by Herr Theodor Ritter, who played the Scherzo from "Midsummer Night's Dream" and a Valse by Chopin. The receipts amounted to 18,000 francs.

Richard Wagner's "Flying Dutchman" is shortly to be performed for the first time at Bologna. A deputation from the town in question has lately waited upon the *impresario* of the Munich Opera to study the scenic arrange-

ments adopted for the performance of the work in the Bavarian capital.

M. Victor Massé, the chief orchestral director of the Paris Opera, has been obliged to take a six months' leave, in consequence of ill health. During his absence, MM. Hustache and Condes will alternately officiate as Conductors.

The commission appointed to superintend the musical section at the forthcoming International Exhibition at Paris has nominated M. Colonne *chef d'orchestre*, to whose care will be entrusted the selection of a suitable orchestra.

The *Revue et Gazette Musicale* points out the fact that the late M. Thiers was not only a great statesman but also an intelligent lover of music, and the friend of struggling artists. It was through his influence that the composer Boieldieu, when in reduced circumstances, obtained a professorship at the Paris Conservatoire.

The first numbers of a new musical periodical, entitled *Gazetta Musicale di Firenze*, have been published at Florence under the auspices of Signor A. Tozzi.

A German Opera Company has been engaged for a tour in the United States of America by the tenor singer Charles Adams. Among its members are mentioned Mölles, Pappenheim, Wilde, and Reinmann. The *répertoire* of the company will consist chiefly of Operas by Wagner, Meyerbeer, and Gounod.

Dr. Julius Rietz, the intimate friend of Mendelssohn, and one of the most distinguished of the present generation of German musicians, died at Dresden on the 12th ult., in the sixty-fifth year of his age.

CORRESPONDENCE.

MUSICAL CRITICISM.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—I am pleased to observe your remarks from time to time relative to the inaccuracy of those who write upon musical subjects. Not long ago I read in one of our musical journals of Clementi's Sonata, "Didone abbandonata, scena tragica," described as a "scena magica," and Clementi himself put down as "the old Viennese master." The author of "Music and Morals" places Hasse, who was born near Hamburg, among the Italian composers. But I principally wished to draw attention to two of the old Italian masters who appear never to have been properly appreciated—Bononcini and Piccini. The former is commonly alluded to with a sneer, as having been vanquished by Handel under the name of "Twedledee," whereas very few really know a note that Bononcini composed. Some of his Opera airs were very sweet, "Astartus" for instance, and his Trios for strings very good; and one work of his, "The Funeral Anthem, composed for the Duke of Marlborough," is well worth knowing and should be reprinted, although copies are very scarce. The late Mr. V. Novello spoke in high terms of Bononcini's Church music, which contains specimens of the genuine old classical Italian school of ecclesiastical composition. In "Music and Morals," Piccini is stigmatised as the "ballad-mongering Piccini" vanquished by Gluck; and these very words I came across in a recently delivered musical lecture. The truth about Piccini is, that he did as good service in another direction as Gluck, especially in developing the dramatic Aria, to which he gave a character somewhat resembling the Rondo, and also discarding the "minor" and the "da capo," which had been the invariable form of the Operatic Air. Piccini's instrumentation was a great advance upon that time. The full score of "Roland" is well worth reading through, much resembling modern scores, and not at all those of Handel and other writers nearer Piccini's own time, and it must be borne in mind that both Piccini and Gluck were not far removed from Handel, as "Orfeo" was published in 1760. There is a great deal too much of this summary mode of dealing with authors by those who perhaps could not even name a work of those whom they thus dismiss with a few phrases, which are in their turn echoed in a parrotlike manner by others. In "Modern

German Music" by Chorley, speaking of Mozart's Masses, he quotes a passage, which he terms "cuckoo bravura," which turns out not to be Mozart's at all, but is from the Kyrie of Haydn's Second Mass.

Another greater Italian, Cherubini, has had but scant justice done to him in this country. If some of our Festivals or great Choral Societies would bring some of his incomparable Masses before the public, such masterpieces would be of far greater benefit to art than so many Oratorios, Cantatas, &c. &c. of modern composers, which, however meritorious, should certainly not occupy the place of genuine works of art, unknown at least to the younger class of musicians. Messrs. Novello, by their edition of Cherubini's First Requiem, in C minor, have given the general musical public an opportunity of somewhat judging of the style of this great master in sacred music; and they also publish a folio edition of the Mass in A (the Coronation Mass), besides Motets and other shorter works. We believe that they contemplate bringing out the remaining three Masses, and may probably include the "Medea," "Lodoiska," or "Faniska" as the public taste advances, in their most excellent edition of octavo operas, which, containing notes of the instrumentation, are far more useful to students than other editions which do not possess this feature. To show how little knowledge of Cherubini's works there has been in this country, I recollect that when the news of the composer's death, in 1842, reached London, all that the Philharmonic Society could do in the way of commemoration was to perform two of his well-known Overtures.

To return to the first subject of these remarks, I omitted to mention that the author of "Modern German Music" speaks of Clementi's Pianoforte Sonata, "Didone abbandonata" as an *Opera*; and this is quoted in the biography of Cherubini by Mr. Bellasis. The passage is as follows, relative to Spontini's Operas: "Whereas 'Les Deux Journées' of Cherubini, and the 'Didone abbandonata' of Clementi, though less brilliant and less conciliatory of popular suffrage, and, like Spontini's music, rather dry, will not soon be forgotten." "Les Deux Journées" is certainly not a *dry* Opera, seeing that "two hundred representations did not satiate the enthusiasm of the Parisians" on its first production.—Yours faithfully,

September 14.

A CONSTANT READER.

"MISSA SERAPHICA."

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—Your reviewer in August last is somewhat hard upon the talented composer of the above work. May I take the principal objections *seriatim*. First, as to its title. The "significant" portion of it is prefixed to several others that are pretty well known, and have been in use for some time, *e.g.* "Missa de Angelis," "Missa Regia," "Missa in duplicibus," &c. &c. May I also point out that the first Liturgy in English spoke of the Holy Communion as the Mass, and our present Prayer-Book gives a special heading to "The Nativity of our Lord, commonly called Christ-mas Day." Secondly, it is stated, that certain numbers in Mr. Brown's Mass are from the *Rom-ish* (by which, of course, is meant the Roman) Missal. Now I do not possess a copy, but I have reason to think that the hymn "O salutaris" would not be found in it. I believe that it is allowable for choirs in Roman churches to introduce this hymn with others after the Offertory. Many compilers of our hymn and anthem books seem to consider we have a similar liberty, for I find the words—for setting which poor Mr. Brown is snubbed—are specially included with Hymns for the Holy Eucharist in "Hymns Ancient and Modern" (No. 311, part 2), "The Hymnary" (No. 432), Society for the Promotion of Christian Knowledge (No. 458, words of similar import), and in "Words of Anthems" selected by Rev. W. Rayson, John Stainer, and Rev. J. Troutbeck (Nos. 566 and 721). Next, admitting that "Domine, non sum dignus" may be in the *Rom-ish* Missal, would your reviewer be surprised to learn that it is certainly in the Bible? I find in St. Matthew, viii. 8, the words "Lord, I am not worthy that Thou shouldest come under my roof: but speak the word only, and my servant shall be healed." In the Service under

review the words "my soul" are substituted for "my servant." I cannot call this verbal alteration essentially "*Rom-ish*," for it is usually considered most "significantly" Protestant to pray for oneself, and only *Rom-ish* to extend one's charity to the souls of other people. Fourthly, "Grant them eternal rest" is no doubt taken from "Requiem æternam" in the "Missa pro Defunctis." But there is a hymn, rather well known, I believe, called "Dies iræ" to be found in "The Hymnal Noted" (Novello), "Hymns Ancient and Modern" (221, old edition, Novello), "The Hymnary" (107, Novello), and in "Church Hymns and Tunes" (Society for the Promotion of Christian Knowledge, 355), it is classed among General Hymns. The first two have "Grant *them*," the third "Grant *him*," and the fourth "Grant *us*." The Protestantism of the last quoted is evidently therefore in danger, if "Domine, non sum dignus," &c., be *Rom-ish*. Your reviewer concludes, "We should like to ask the meaning of a sign which we have never met with before." The italics are mine. "In the Credo, before the words, 'And the life of the world to come' we find this mark ✕. Will Mr. Brown, or some other of our readers, kindly inform us what it is, for we have not the slightest idea?" I am glad to be able to inform him—and your readers—that it is a typographical mark for the cross, which Christians first meet with at their baptism, when the priest signs every one "in token that they shall hereafter not be ashamed to confess the faith of Christ crucified." As many persons inadvertently forget this, Mr. Brown has done good service in reminding them of it. SPENSER NOTTINGHAM.

Seaford, September 11, 1877.

[We have no reply to make to Mr. Nottingham's letter, except that it supplies the best possible proof of the correctness of our surmise as to Mr. Brown's "Mass." We would also say that our acquaintance with Scripture was sufficient to make us aware that the "Domine, non sum dignus" was an adaptation from a passage in the Gospel of St. Matthew, to be found in the *Rom-ish* (or, if he prefers it, *Rom-an*) Missal.—The Writer of the Review.]

THE "STICKER ACTION" IN PIANOFORTES.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—Every one who has had any practical experience of the Sticker action will agree with the letter of "A Music-seller of Thirty Years' standing" in your last month's issue concerning its utter inefficiency when affected by damp. As a natural result, the leather of the sticker hinges, levers, and bushing of the butts becoming saturated with moisture, the hammer works sluggishly, and the blade of the hopper, on account of the swollen condition of the lever, is prevented from relieving itself when the note is struck, causing the blocking of the hammer against the string, and rendering the pianoforte unuseable. It is doubtless an action long since condemned, but, from length of service, it holds to existence with great tenacity.

The so-called French action (originally the invention of Mr. Wornum, and called by the French the "English Mechanism") is the only principle that should be adopted in pianos for foreign country use, and your correspondent's experience with the principal London makers must be very limited to suppose that Broadwood's house is almost the only one adopting the same. Our own firm has used this action for upwards of thirty years, and three-fourths of our production (over a thousand pianos every year) are made with the so-called French or crank action.

It is asked, "What is the hindrance to the general use of the 'foreign action'?" The principal impediment to its universal usage is to be found in the prejudice that exists among many dealers and tuners, in adopting a mechanism of which they know but little.—We remain, sir, yours faithfully,
CHALLEN & SON.

20, Oxford Street, London.

* * WE have received numerous letters respecting the "Sticker action" in pianofortes; but the unusual pressure upon our space prevents our inserting more than one, which, however, fairly represents the opinion of the trade upon the subject.

TO CORRESPONDENTS.

* Notices of concerts, and other information supplied by our friends in the country, must be forwarded as early as possible after the occurrence; otherwise they cannot be inserted. Our correspondents must specifically denote the date of each concert, for without such date no notice can be taken of the performance.

Our correspondents will greatly oblige by writing all names as clearly as possible, as we cannot be responsible for any mistakes that may occur.

Correspondents are informed that their names and addresses must accompany all communications.

We cannot undertake to return offered contributions; the authors, therefore, will do well to retain copies.

Notice is sent to all Subscribers whose payment (in advance) is exhausted. The paper will be discontinued where the Subscription is not renewed. We again remind those who are disappointed in obtaining back numbers that, although the music pages are always stereotyped, only a sufficient quantity of the rest of the paper is printed to supply the current sale.

OXFORDIAN.—In most cases it is required that a minor canon should possess a little musical knowledge and considerable interest. The former can be obtained by intercourse with musicians; the latter by association with Church dignitaries. There is, as far as we know, no College which specially offers training to minor canons.

PEARL VIDSON.—The best method would be to send the compositions to a publisher (if possible, with a recommendation from a professor of eminence), and request him either to treat for or return them. If you could command a good sale, it might be worth while to publish them on your own account.

A. M. U.—Both scales are correct, and both should be practised; but the true harmonic minor scale is that with the A flat and B natural. Theoretical works, and not conventional "Instruction Books," should be consulted on the subject.

FREDERICK MITCHELL.—Write for a prospectus to the Royal Academy of Music, Tenterden Street, Hanover Square.

C. M. W.—The hood is granted to Licentiates; Associates wear a gown only.

T. ELLISTON, SUDBURY, SUFFOLK.—Letter, pointing out the imperfect opening of ordinary Sewell-boxes, received, with thanks.

BRIEF SUMMARY OF COUNTRY NEWS.

We do not hold ourselves responsible for any opinions expressed in this Summary, as all the notices are either collated from the local papers or supplied to us by correspondents.

ALTRINCHAM, NEAR MANCHESTER.—The Annual Concert of the Brass Band was given on the 1st ult. in the Literary Institute. The vocalists included Mr. T. H. Greenwood, Mr. Davies, and Mr. G. H. Hulme; Solo instrumentalists: Mr. Moss, euphonium; Mr. Chapman, cornet à piston; and Mr. T. H. Greenwood, pianoforte. The band played a fantasia on Spohr's Opera *Jessonda*, which was highly appreciated. Mr. Greenwood accompanied the vocalists. The concert was a complete success.

BIRMINGHAM.—The second Concert of the Philharmonic Union was given in the Town Hall on the 17th ult., under the conductorship of Dr. Swinnerton Heap. The chief items of the programme were Gade's *Zion* (excellently rendered by the members of the Society) and Hummel's *Septett*, in which the Conductor, who took the pianoforte part, was joined by Messrs. Nicholson, Fowler, Ward, Probin, Van Biele, and Moreton. Miss Orridge, of the Royal Academy of Music, produced a marked impression by her artistic singing, and Mr. Cross, of Salisbury, rendered efficient aid in the bass songs. There was an immense audience, and the success of the concert was unqualified.

A popular Concert was given in the Town Hall on Monday the 17th ult. under the direction of Mr. Duchemin. The artists were Mesdames Sinico and Enriquez, Mr. Vernon Rigby and Signor Campobello (vocalists), Mr. D. Keppel (solo flute), and Mr. Duchemin (pianoforte). The programme consisted of well-known songs, &c., the only novelty being a brilliant Polonaise by Mr. Duchemin. The execution of the programme was extremely good, and several pieces were encored.—On Tuesday the 18th ult. a Concert was given by Miss Welchman, a new claimant for public patronage, and a pianist of great promise. The programme included Schumann's Quintett in E flat (Op. 44); Haydn's Quartett (Op. 12) in G, for strings, and Mendelssohn's Trio in D minor. The execution of all was very good; of some, excellent. The artists were Messrs. H. and C. Hayward (violin), Mr. Roberts (viola), and Mr. Owen (violinello). Mr. Henry Hayward gave an artistic rendering of the last two movements of Mendelssohn's Violin Concerto; Mr. Owen's solo, a Nocturne by Piat, was much applauded; and special mention is due to Miss Welchman for her performance of Liszt's Fantasia, "Rigoletto," and an Etude by Rubinstein. The audience was numerous, and the enterprise successful.

BLACKBURN.—On Wednesday evening, the 19th ult., the Parish Church was filled with a select audience to hear the Organist, Mr. T. S. Hayward, perform on the grand organ built by M. A. Cavaillé-Coll, of Paris, and presented to the Parish Church by Mr. W. Coddington. The programme contained selections from the works of Beethoven, Bach, Schubert, Mendelssohn, Meyerbeer, Lemmens, Guilman, and Wely. Mr. Hayward played in a masterly manner, and the recital was most successful.

BLACKLEY.—On Saturday the 15th ult. the members and friends of the Blackley Choral Society gave a most successful rendering of

Handel's Oratorio *the Messiah*, at the Baptist Chapel. The principal singers were Mrs. Whitwam, Miss M. A. Shaw, and Miss E. Shaw; Mr. James Greenwood, from King's College, Cambridge, Mr. A. Pleasance, from St. John's College, Cambridge, and Messrs. J. Taylor, Wm. Fox, and Binns. The proceeds of the performance were in aid of the building fund for the erection of a new chapel.

BRISTOL.—On Saturday the 1st ult. Mr. George Riseley recommenced his weekly series of Organ Recitals at the Colston Hall. The pieces in the programme which met with the heartiest applause were Cherubini's "Ave Maria," Spohr's "Adagio," and a Serenade by Schubert, which proved that Mr. Riseley has trained his audience to the appreciation of high-class music.

BUXTON.—On Thursday evening, the 6th ult., Mr. Julian Adams gave another of his extra vocal and instrumental entertainments in the Concert Hall. The artists engaged were Mlle. Chiomi, Mlle. Holmberg, Signor Urio, Signor Monari Rocca, and Signor Campana (accompanist). Mlle. Chiomi was highly successful in the "Jewel Song" from *Faust*, and "The Message" (Blumenthal), receiving for the latter performance a well-deserved encore. Mlle. Holmberg, the Swedish contralto, also elicited an encore for her rendering of Gounod's *Romanza*, "Biondina." Signor Urio sang Beethoven's Cantata, "Adelaida," and Donizetti's *Romanza*, "Spirto gentil" (*Favorita*), the latter being redemanded. Signor Monari Rocca gave Signor Campana's "Patriot," which was encored; and he was also most successful in "Largo al factotum." The instrumental pieces were, as usual, successfully rendered.

CHRISTCHURCH, NEW ZEALAND.—A musical union has been formed in this city by the combination of the Harmonic (Vocal) Society and the Orchestra Society. Two concerts of the season have already been given, the first consisting of Mendelssohn's *St. Paul*, and the second of Barnett's *Ancient Mariner*, and a selection of orchestral music, comprising Haydn's Symphony in B flat, and Rossini's Overture to *La Gazza Ladra*. The choral works were under the direction of Mr. Robert Parker, organist of the Pro-Cathedral, and the orchestral pieces were conducted by Mr. Alexander Lean, an amateur who has done much for music in Canterbury. Readers of the *MUSICAL TIMES* will perhaps hardly imagine how much is being done in New Zealand (considering the scantiness of the population) towards making the greatest works known to young colonists. At a recent Wesleyan Festival Macfarren's *St. John the Baptist* was represented very fairly, under the direction of the choir-master of the chapel, which contains a fine organ. At the Pro-Cathedral of St. Michael a special afternoon service, comprising selections from Bach's *Passion* (St. Matthew), was held on Good Friday in the presence of a large congregation, the effect of the grand old music being most solemn and impressive. Mr. Neville Barnett, F.C.O., was associated with Mr. Parker in its preparation.

CLIFTON.—The tenth season of Mr. J. C. Daniels' winter entertainments commenced on the 17th ult. with two Ancient Ballad Concerts, at the Victoria Rooms. The artists engaged included Madame Lemmens-Sherrington and Mlle. José Sherrington (soprano), Miss Emily Dones (contralto), Mr. R. Hollins (tenor), Mr. H. Pyatt (bass), and Chevalier Lemmens (solo Mistle organ). The performances were well appreciated.

DURWESTON, NEAR BLANDFORD.—Harvest Thanksgiving Services were held in the Village Church on Sunday the 16th ult. The Canticles were sung to chants by Lord Mornington, Robinson, Norris, Steggall, and Allen. The hymns selected were "Come, ye thankful people, come," "O Lord of heaven, and earth, and sea," "Come, ye faithful, raise the anthem," "Holy is the seed-time" (set to music for the occasion by the organist), "We plough the fields and scatter," and "Onward, Christian soldiers." Mr. Alfred B. Allen, of London, presided at the organ, and played, for opening and concluding voluntaries, his "Introduction and Variations on the Hymn, 'Now thank we all our God,'" and his "March of the Choristers," on the fine new instrument recently erected by Messrs. Vowles, of Bristol. Both services were well attended, the church in the evening being crowded to excess. The proceeds of the offertories were devoted to the Indian Famine Fund.

ELLESMERE.—An Organ Recital was given in the Parish Church on the 24th of August by Mr. Coudrey, the Organist, Choir-Director and Professor of Music at the College. The programme included selections from the works of Handel, Mendelssohn, Bach, Beethoven, &c., and an Impromptu by Mr. Coudrey. The Recital was a great success and much appreciated by a large audience.

GLASGOW.—The St. George's Choral Union announces a Concert of exceptional interest on the 2nd January, 1878, the programme of which will include Gade's *Crusaders*, and M. Gounod's *De Profundis*, the Conductor being Dr. Hans von Bülow. This Society is gaining rapidly in public favour, and there are now more applications for admission into the choir than can be entertained. During the Summer the Wednesday Popular Concerts in the Garden Palace given by the Association have been uniformly well attended; and a performance of sacred music in the City Hall is advertised for the 25th inst. Considering that this is only the sixth session of the Union, these results are deserving of the highest commendation.

GUISBOROUGH.—A Concert of vocal music was given in the Temperance Hall on the 17th ult., by Miss E. Carey Walker, of Stockton-on-Tees, assisted by Mr. Baines, principal tenor of York Minster, who gave with much effect, "The Death of Nelson," "The White swan," and "Once again." Miss Annie Langley, one of Miss Walker's pupils, gained an encore for her rendering of "Cleansing fires," and Miss Walker was very successful in all her songs, eliciting great applause. Mr. F. Savile Clark presided at the pianoforte and accompanied the songs.

HALIFAX.—On the 7th ult. the members of the Parish Church Choir presented Dr. Roberts with a very beautiful inlaid stand, as a slight token of their regard. Mr. Verney Binns, made the presentation, which was

duly acknowledged. The inkstand bears the following inscription, "Presented to John Varley Roberts, Mus. Doc., Oxon., Organist and Choirmaster of the Halifax Parish Church, as a mark of esteem, by the members of his choir, September 1877."

HIGH WYCOMBE.—On Tuesday the 4th ult. a new Organ was opened in Union Chapel by Mr. E. Minshall, Organist of the City Temple, London. There was a service in the afternoon, and an Organ Recital, with vocal music interspersed, in the evening. The great organ has nine stops; the swell, six; and pedal organ, four; three couplers, and five composition stops.

MIDDLESBROUGH-ON-TEES.—On Thursday evening the 6th ult. the third annual Choral Festival of the Cleveland branch of the York Diocesan Choral Association took place in St. Paul's Church, and was most successful. The processional hymn, "House of our God, with hymns of gladness ring" (O. Gibbons), from E. J. Hopkins's Tune-book, was well rendered, the organ being only used for the last verse. Preces, Tallis, transposed to D. The special Psalm (xiv.) was sung to Himes's chant in Hopkins's Chant-book, with additional harmonies. After the lessons the Cantate Domine and Deus miseratur were sung to G. A. Macfarren's Union Service in C (dedicated to the Rev. Powell Metcalfe, M.A., the Secretary of the Association). This fine service had apparently been well practised by all the choirs, it being almost faultlessly rendered. The Anthem was, "Sing praises to the Lord" (Dr. Croft); the hymn before sermon, "Hark the sound of holy voices" (Rev. J. B. Dykes), from "Hymns Ancient and Modern"; and the recessional hymn, "Sing to the Lord a joyful song," old English, from Hopkins's Tune-book. The Rev. Mr. Stott, Minor Canon of York Minster, conducted; the Rev. C. Johnson, Curate of St. Paul's, intoned the service; and the sermon was preached by the Rev. C. W. Kennion, M.A., Vicar of All Saints', Bradford. Mr. Charles Bradley, M.C.O., Organist of St. Paul's, presided at the organ, which is a fine instrument by Messrs. Gray and Davison, London, built especially for Durham Cathedral during restoration, and removed to St. Paul's in October last year. The number of surplised chorists who took part in the service was about ninety, besides many who were unsurplised. The following local churches were represented: St. Paul's, St. John's, St. Peter's, All Saints', St. Barnabas, Eston Parish Church, and Normanby.

NORTH BERWICK, N.B.—On Wednesday the 19th ult. an Evening Concert was given in the Odd Fellows' Hall, under the direction and for the benefit of Mr. Frank Bates, Organist of St. Baldred's Episcopal Church. With the exception of Mr. Bates, all the performers were amateurs. The pieces selected included specimens of the best of our living composers, with one or two gems from Mozart, Bishop, and Wallace. The vocalists were Miss Mitchell-Innes, Miss Dalmahoy, and Miss Armit; the Rev. Edwin Price, Major Sewell, and Mr. J. T. Syme. Lady Dalrymple presided at the pianoforte, and the able manner in which she played the accompaniments greatly enhanced the success of the concert. The choir of St. Baldred's contributed several well-executed choruses, and Mr. Bates played a pianoforte solo with much effect. There was an excellent attendance.

ORSETT.—The Members of the Choral Society gave an excellent concert on the 18th ult. in the Institute. The programme was well selected, and the part-singing, under the able conductorship of Mr. Henry Regaldi, was a feature of the evening. Mr. George Hooper, R.A.M., presided at the pianoforte.

PETERBOROUGH.—At a general meeting of the Peterborough Choral Society, held on the 6th ult., it was arranged that the *Messiah* should be given at the next Subscription Concert, which is to take place in December. The performance will be in the Skating-rink, which has kindly been promised by the proprietors, and this will be a great improvement, as at former Concerts given by the Society great numbers have not been able to gain admittance for want of space.

RYDE.—On Monday the 3rd ult. Mr. T. E. Aylward (Organist of Chichester Cathedral, and pupil of the late Dr. Wesley) gave a Recital on the fine organ in the Parish Church, which was attended by a large number of residents and visitors. The programme was selected from the works of H. Smart, S. S. Wesley, Merkel, Bach, Guilman, Batiste, Dr. Hiles, and Sir R. P. Stewart. Mr. Augustus Aylward gave a Concert on the 5th ult., assisted by Madame Arabella Goddard, Miss Amy Aylward, R.A.M. (vocalist), and Mr. T. E. Aylward (Organist of Chichester Cathedral), accompanist. The programme included Pastoral Sonata (Beethoven), three numbers of *Lieder* (Mendelssohn), Nocturne in E, and Waltz in D flat (Chopin), "Harmonious Blacksmith" (Handel), &c. The concert was a great success.

STEEPLE ASHTON, TROWBRIDGE.—A Recital was given on the grand organ (lately erected by Messrs. Bryceson and Co., and presented to the parish church at a cost of £1,000 by Mrs. Long and family, of Rood Ashton, as a memorial to the late R. P. Long, Esq., M.P.), by Mr. H. Millington, Organist of the Parish Church, Trowbridge. The programme consisted of a well-arranged selection of organ-music from the German, English, and French schools, calculated to exhibit the different qualities of this very beautiful and unique instrument. The Recital gave great satisfaction to the large congregation assembled.

SURBITON.—The new Organ at Surbiton Park Congregational Church, erected by Messrs. Hill and Sons, was opened on the 18th ult., when a Recital of classical music was given by Mr. R. Sebastian Hart, Organist of Christ Church, Surbiton Hill. The instrumental pieces were interspersed with solos by Mrs. Loxwood King and Mrs. Herbert Newton.

YEOVIL.—A Harvest Thanksgiving Service was held in the Holy Trinity Church on Thursday evening, the 20th ult. The chancel, font, organ front, and choir stalls were decorated with corn, fruit, flowers, berries, &c. The service was choral, Tallis's Responses being used, and commenced by singing Hymn 387, "Hymns Ancient and Modern," new edition. The Psalms, xxxiv. and lxxv., were sung to chants by Wood and Slater; the Canticles, to "Camidge" and "Gregorian." The Anthem was by A. Lowe, "The earth is the Lord's," Hymn 388, "Hymns

Ancient and Modern," before the sermon, was sung to "St. Ann's," with Sullivan's varied harmonies for voices in unison; the last hymn was a special harvest hymn, "Praise, O praise the Lord of harvest," written by the Rev. — Hamilton, and sung to a tune composed expressly for it by Mr. Harwood, the Organist of the church. The whole of the service was exceedingly well rendered by the choir, and effectively accompanied; the concluding Voluntary was Calkin's "Harvest Thanksgiving March." An eloquent sermon was preached by the Rev. Prebendary Clark, Vicar of St. Mary's, Taunton; the collection, amounting to £22 16s. 4d., was in aid of the Indian Famine Relief Fund.

ORGAN APPOINTMENTS.—Miss M. L. Wood, to St. Thomas's Church, Douglas, Isle of Man.—Mr. Wm. Douglas St. Leger, Organist and Director of the Choir to St. George's Cathedral, Madras.—Mr. F. W. J. Chaundy, Organist and Choirmaster to All Saints' and Trinity Churches, Great Marlow.—Mr. John G. Stanley, Organist and Choirmaster to St. Mary's, Shepherd's Bush.

CHOIR APPOINTMENTS.—Edward Wharton (Bass), Assistant Vicar Choral to St. Paul's Cathedral.—Mr. A. S. Easterbrook (Bass) to St. Mary's, Graham Street.—Mr. Arthur A. Hooper (Bass) and Mr. J. Doughty (Counter-tenor) to St. Peter's, Bayswater.

OBITUARY.

On the 31st August, at Deal, WILLIAM HENRY PHIPPS, formerly of the Royal Academy of Music, aged 69.

On the 3rd ult., at 2, Manchester Square, ALICE BOULAN, youngest and beloved daughter of Sir JULIUS BENEDICT.

On the 10th ult., at Ripon, aged 24 years, WILLIAM JACKSON, Organist of Morningside Church, Edinburgh, eldest surviving son of the late Mr. WILLIAM JACKSON, of Bradford and Masham.

On the 12th ult., at Dresden, Dr. JULIUS RIETZ, in the 65th year of his age.

On the 21st ult., at her residence, 69, Carlton Hill, N.W., ELIZABETH, widow of the late GEORGE RICHARD METZLER, in her 81st year.

On the 23rd ult., at Paris, after a few days' severe suffering, FRANCES CHARLOTTE, the dearly beloved wife of Signor F. LABLACHE, of 51, Albany Street, Regent's Park, N.W.

ROYAL ACADEMY OF MUSIC, Tenterden Street, Hanover Square.—Messrs. Novello, Ewer and Co. propose to found a Free Scholarship in the above Institution, to be filled up at an early date. For particulars apply to the Secretary.

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AN ORGAN RECITAL will be given on the large Organ in the CITY TEMPLE, HOLBORN VIADUCT, E.C., on Thursday, October 11, at 7.30 p.m., by FREDERIC ARCHER, Esq., of the Alexandra Palace. Admission, 2s., 1s., 6d. Tickets may be obtained of Mr. Clarke, City Temple (Plumtree Court entrance), and of Mr. Barr, 80, Queen Victoria Street, E.C.

DURING THE LAST MONTH.

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